

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Conductor: Sir FREDERICK BRIDGE, Mus.D.

TWENTY-SEVENTH SEASON, 1897-8.

### PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed:—

Nov. 11. "Elijah."	Mar. 16. { "The Ruins of Athens" (Beethoven).
Dec. 9. Berlioz's "Faust."	{ "The Gate of Life" (Franco Leoni).
Jan. 1. "Messiah."	April 8. "The Messiah."
Jan. 27. "Creation."	May 5. { "The Flag of England."
Feb. 23. "Redemption."	{ "The Golden Legend."

Arrangements have been made with the following Artists:—  
Madame ALBANI  
Miss ESTHER PALLISER  
Miss ELLA RUSSELL  
Mdlle. GIULIA RAVOGLI  
Miss CLARA BUTT  
Madame BELE COLE  
Mr. EDWARD LLOYD  
Mr. BEN DAVIES

Mr. LLOYD CHANDOS  
Mr. P. BROZEL  
Mr. SANTLEY  
Mr. WATKIN MILLS  
Mr. ANDREW BLACK  
Mr. CHARLES ACKERMAN  
Mr. DANIEL PRICE.

Organist: Mr. H. L. BALFOUR.

The Band and Chorus will consist of 1,000 performers.  
Of the eight Concerts to be given, seven will be included in the Subscription Series. Prices of Subscription for these seven Concerts: Stalls, £2 2s.; Arena, £1 15s.; Balcony (Reserved), £1 8s.  
Prices for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.; and Gallery (Promenade), 1s.  
Subscribers' names can now be received, seats secured, and prospectuses obtained at the Royal Albert Hall.

FIRST CONCERT, THURSDAY, NOVEMBER 11, AT 8.

### MENDELSSOHN'S "ELIJAH."

Artists: Madame ALBANI, Mdlle. GIULIA RAVOGLI, Mr. EDWARD LLOYD, and Mr. SANTLEY.

There are still a few VACANCIES in the Choir for Sopranos, Contraltos, Tenors, and Basses. Only those who have good powerful voices, and who can read music at first sight, will be accepted. Address, Secretary, Royal Choral Society, Royal Albert Hall, S.W.

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President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.  
Principal: Sir A. C. MACKENZIE, Mus. Doc.

Michaelmas Term began Monday, September 27.  
Sir Michael Costa Scholarship for Male Composers. Last day for entry, October 14.  
Thalberg Scholarship for Female Pianists. Last day for entry, November 9.  
Prospectus, Entry Forms, and all information may be obtained from the Secretary.  
F. W. RENAULT, Secretary.

## THE ROYAL COLLEGE OF MUSIC, Incorporated by Royal Charter, 1883, PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

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Director: C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.  
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The CHRISTMAS TERM commenced on Monday, September 27.  
A JUNIOR DEPARTMENT is now open for Students up to 16 years of age, at reduced fees.  
ASSOCIATE of the R.C.M. The Syllabus for the next Examination (April, 1898) is now ready.  
Syllabus and official Entry Forms may be obtained of  
FRANK POWNALL, Registrar.

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October 30.	January 15, 22, 29.
November 6, 13, 20, 27.	February 5, 12, 19, 26.
December 4.	March 5, 12, 19.

Full particulars will be duly announced.

Reserved Seats, 7s. 6d., 5s.; Unreserved, 3s. 6d., 2s. 6d., 1s.

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SERIES B.—February 2, 16; March 2, 15. Subscription, £2 2s.

SERIES C.—April 20; May 4. Subscription, £1 1s.

Subscription for the whole Ten Concerts, £4 14s. 6d.

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Programmes on application at ROBERT NEWMAN'S Box Office,  
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The Christmas F.R.C.O. Examination commences on Jan. 3, 1898. The Solo Playing tests are Sonata, No. 4, in B flat—Mendelssohn: Prelude and Fugue in B minor—Bach (Peters, Vol. 2, No. 10; Novello and Co., Book 7); and Introduction and Fugue, Suite in E major—Emile Bernard (Novello and Co.).

The A.R.C.O. Examination commences on January 10. The College Library is open daily from 10 a.m. to 5 p.m., and on Tuesdays and Thursdays until 7 p.m.

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MR. ARTHUR THOMPSON, Professor of Singing at the Royal Academy of Music and Guildhall School of Music, begs to announce that he will give TWO VOCAL RECITALS at Queen's Hall, on Fridays, November 5 and 19, under the direction of Messrs. Johnson and Schartau, 16, Cranbourn Street, W.C. Full particulars will appear in future advertisements.

## PRELIMINARY NOTICE.

RAILWAY BENEVOLENT INSTITUTION.—  
Irish Branch. GRAND CONCERT in the ULSTER HALL, BELFAST, February 18, 1898.

The following artists have already been engaged:—

Madame ELLA RUSSELL (Soprano).

Madame BELLE COLE (Contralto).

Mr. J. SHAKESPEARE ROBINSON (Tenor).

Mr. CHARLES SANTLEY (Baritone).

THE DARWEN ORCHESTRAL SOCIETY are prepared to receive VOCALISTS and INSTRUMENTALISTS' lowest terms for their Concerts on November 2 (Ballad), December 21 (Oratorio, "Creation"), and July 15, 1898 (Ballad). Apply, John C. Rawlinson, Hon. Sec., Darwen.

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INCORPORATED 1892.]

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Application for the formation of NEW CENTRES should be made to the Secretary, who will supply all information.

SYLLABUS and FORMS of ENTRY can be obtained of the Secretary, who will supply all particulars. The last day for receiving entries is November 15.

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Re LONDON MUSIC PUBLISHING COMPANY  
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## PRESS NOTICES.

"The solo was very finely sung by Mr. Francis Harford, who gave it with all the requisite contrast of expression, and whose beautiful voice and skilful vocalisation found a congenial opportunity in the florid passages of the middle section."—*The Times*.

"The vocalist was Mr. Francis Harford, whose voice has lately increased very remarkably in volume and beauty of timbre. He gave a thoughtful and artistic rendering of two unfamiliar songs by Schubert, the poetical 'Greisengesang' and 'Kreuzzug,' besides bringing forward a delightful arrangement by Mr. Coleridge Taylor of the old ballad 'The Three Ravens.'—*The Times*.

"The Forsaken Merman," by Mr. Arthur Somervell, was given under its composer's direction, the solo part being sung in admirable style and with much artistic intelligence by Mr. Francis Harford."—*The Times*.

"This work is especially noteworthy for the splendid picturesqueness of the bass recitatives, which were sung with power and excellent expression by Mr. Francis Harford."—*Daily Graphic*.

"The solo in Mr. Somervell's picturesque work was taken by Mr. Francis Harford, a young singer whose remarkably fine voice and intelligent singing should cause his future career to be watched with interest."—*Globe*.

"The frantic agony of *Hercules'* death song, interpreted by Mr. F. Harford with genuine force and sincerity, held the mighty audience spellbound, and was greeted with a burst of enthusiasm."—*Pall Mall Gazette*.

"This work contains a very fine bass air, which was effectively sung by Mr. Francis Harford."—*The Musical Times*.

"Mr. Francis Harford gave a really fine rendering of the great bass recitative and air in 'Wachet, betet,' with just the right amount of dramatic expression."—*Musical News*.

"Vocal relief was afforded by Mr. Francis Harford, who is the possessor of a fine bass voice of a most pleasing quality and good range. He demonstrated in 'Lascia Amor,' from the opera 'Orlando,' his mastery of the requirements of Handelian vocal music."—*Liverpool Courier*.

"Mr. Francis Harford, whose voice and style recall those of Mr. Plunket Greene, gave a well considered interpretation of the baritone solos."—*Leeds Mercury*.

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"Mr. Somervell's Leeds cantata was perhaps the feature of the festival. The rendering was marked by a finish exceeding anything that had gone before, and Mr. Harford sang the solo part with fine voice and expressive emphasis."—*Bradford Observer*.

"The splendid bass voice and earnest method of Mr. Francis Harford presages a great future."—*Western Mail*.

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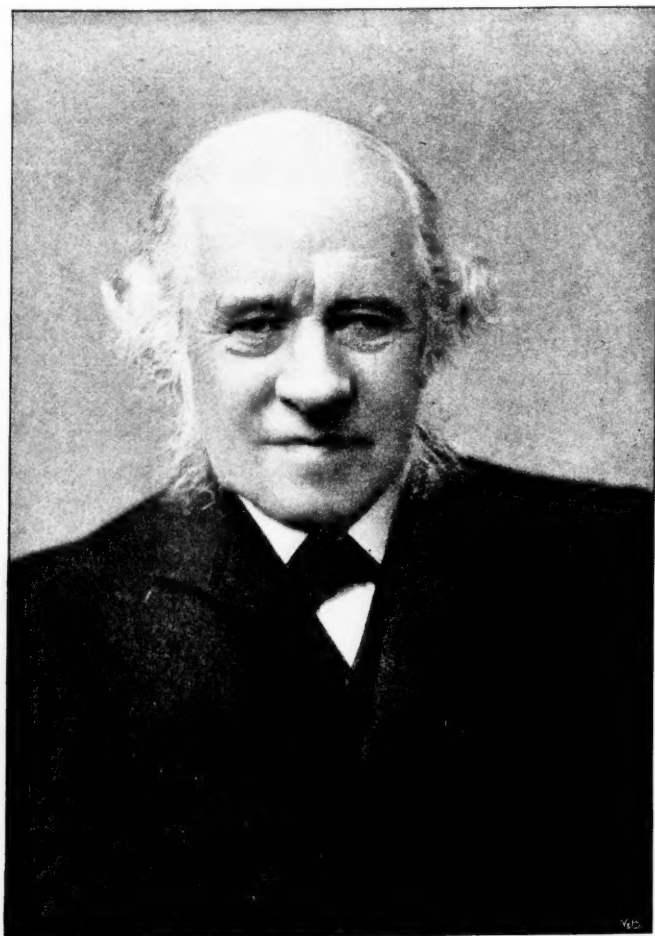
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SIR GEORGE GROVE, C.B.

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*With this Number are presented gratis Extra Supplements, consisting of a Part-Song, entitled "My Love dwelt in a Northern Land," by Edward Elgar; and a Portrait of Sir George Grove, C.B., specially taken for this paper by Mr. J. Caswall Smith.*

# THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1897.

## SIR GEORGE GROVE, C.B.

"THE truest friend to music and musicians," as Sir George Grove has been felicitously designated, lives in an old wooden house not very far from the great glass palace with which his name was so long and so eminently associated. It was once the habitation of Charles James Fox, the politician, who is said to have indicated its whereabouts to a friend by saying "Drive to Dulwich and ask for the prettiest cottage in Kent." Indeed, Sydenham is redolent of associations of that date; for a quarter of a mile up the road stands the old residence of the Adams family, one of whom was private secretary to Mr. Pitt; and on Peak Hill, beyond the station, lived Campbell, the poet, who used to be visited by Byron, and also by Scott, who, with Ticknor, the

American, slept one night at the "Greyhound," and has recorded that the beefsteaks he had for supper and breakfast were the best he ever ate. This quaint habitation has been the home of "G." for thirty-six years. His "den," as he is pleased to call his study, looks out upon a shady lawn in a pleasant garden, whose tall elms and gay flowers seem especially bright on this cloudy autumn morning. The books, crowding the dwarf bookcases, form some index to the encyclopædic mind of their genial owner, and did, perhaps, more so before his Biblical library was sold off a few months since. A row of no less than seventy bound volumes of pamphlets on musical subjects, all carefully indexed, are quite unique in a private library; and, speaking from an editorial point of view, would prove a veritable Klondyke for "copy." Amongst other treasures is the autograph MS. of Schubert's Symphony in E, which was given by the composer's brother, Ferdinand Schubert, to Mendelssohn, at whose death it passed to his brother, who gave it to Sir George. But the books within these timbered walls stretch out in all directions—you find them on staircases, in curious passages, and even in the bedrooms—those books which have helped to satisfy their owner's life-long voracity for reading upon innumerable subjects.

Would that we could even attempt to adequately portray the striking and magnetic personality of Sir George Grove. As he relates one incident after another of his long, useful, and busy life, the sympathetic listener is spell-bound with admiration of the enthusiasm, the indomitable perseverance, and the noble aspirations which have ever animated the life-work of our revered and venerable friend.

George Grove was born August 13, 1820, at Clapham, Surrey, so the dictionaries say; but we are able to give more precise information in regard to his birthplace. "Ah! I wish," says Sir George, "you could still see it. The Wandsworth Road Station of the Chatham and Dover line now stands on (or covers) the very foundations of the house. The property was about 6 acres; a large garden of 1½ acres, with big trees, thorns, curious crab-trees, &c., running down to the Wandsworth Road; a kitchen garden of half-an-acre behind, and beyond that a paddock running up to Larkhall Lane. There was then only one house on Battersea fields, which were tenanted not by bricks and mortar as now, but by wheatfields and immense herds of milch cows. We could see, from our upper windows, the roof of the 'Red House,' on the Thames, opposite Chelsea, and could hear the drums and fifes of the lads going to bed in Chelsea Hospital." George Grove was sent as a weekly boarder to a school on Clapham Common, kept first by a Mr. Greaves, who has been immortalised by Macaulay, another of his pupils, and then by a Mr. Elwell. One of Sir George's schoolfellows, and his earliest friend, was Granville Bradley,

now Dean of Westminster, whose sister he afterwards married. Grove and Bradley—two little mites of eight—were both in trouble. The former had lost his mother and the latter had never been away from home before. The two sorrowful schoolfellows walked hand in hand through the groves and gorse-wildernesses which seventy years ago made up Clapham Common.

Master George began music by hearing his mother play from "The Messiah" to her children—of whom there were ten—out of an old vocal score, having "voices and figured bass only." Then came Bach's "Forty-eight." In this connection we are told that the then organist of Clapham Parish Church, one John Blackburn, always pronounced Bach's name "Bawk." One day Mr. Blackburn played "Achieved is the glorious work," when young Grove went up to the organ-loft and asked if that was by "Bawk." Receiving a negative reply, he asked if a "Bawk" fugue could be played "next Sunday," a request which was granted, when Blackburn gave the Fugue in E in the second book. This so enraptured the young listener that he and his brother used to play this gem of a fugue, as a pianoforte duet, every morning after breakfast before starting for their three-mile walk to town. Other musickings in the Grove family were the Sacred Harmonic Concerts, to which brothers and sisters used to walk from home to Exeter Hall, "returning on their feet." Then everything turned to music; "but," says our friend, "neither I nor my brother could ever play more than a 'Psalm-tune quick,' like *Punch's* organ-man." He well remembers a visit to the old Surrey Chapel—now, alas! turned to different uses—which was noted for its music; and he was much amused to see the Reader, after he had read the prayers, divest himself of his surplice and hang it over the door of the reading-desk, thereby treating it as a surplus garment. Contrasting the great facilities which students now have of buying cheap music with that of his early days, Sir George recalls the fact that, in 1837, with one of the first guineas ever given to him, he bought a copy of Clarke-Whitfield's edition of "The Messiah"—"and here it is," he says, as he shows us the well-worn folio. Music, however, was not to be Grove's lifework.

From Elwell's school Grove went to the Stockwell Grammar School (afterwards transferred to Clapham), where for a couple of years he was under the care of the Rev. Charles Pritchard, who may claim to have done for middle-class education what Arnold did for public schools, and who left his impress on the character of the subject of this sketch.

After finally leaving school he was articled for three years to a Mr. Alexander Gordon to learn the profession of a Civil Engineer. Gordon, though not in large practice, was eminent as an advocate for steam carriages

on common roads—"motors," in fact—and was at the head of the movement in those early days. His office was in Fludyer Street, Westminster, long since obliterated by the India Office. The characteristic "hobby" feature which has dominated Sir George's life began to manifest itself during his spare hours in London. He was made in the pursuit of engravings and painters' etchings. Then he used to haunt every place where he could hear or look at music. One such was Novello's music-shop, then in Dean Street, Soho, where, in a back room, there was a fine large case full of scores. He well remembers the first time he saw the late Mr. Henry Littleton, and recalls the agile way in which he jumped over the counter to find a score of the "Creation" for him. The British Museum reading-room numbered him amongst its readers—or, to be more accurate, he went there to copy music. He was familiar both with the "Museum headache" and the "Museum flea"! Here he copied an Alleluiah Chorus of Handel's which he thinks has never been printed. Westminster Abbey—and no wonder—was a special source of attraction to this impressionable young man. He says: "Many an entrancing hour did I spend there in the winter months at the afternoon service, with the dim candles below and the impenetrable gloom above, when I thought my heart must have come out of me with emotion and longing." On one of these afternoons he heard Richard Clark—then the chief bass of the choir and noted for being able to take the double D—attempt and not quite succeed in going down to the low D in Purcell's "They that go down to the sea in ships."

After spending three years as a student of engineering in London, Sir George went to Glasgow for two years to gain practical experience in the factory of Robert Napier, on the Broomielaw. Here he served both in the pattern and fitting shops. He had an old square pianoforte in his lonely Glasgow lodgings, a luxury which his father thought to be at least questionable. He did a great deal of reading—Hallam's "History of the Middle Ages" and Robertson's "Charles V." being two works he digested and compared. On February 26, 1839, the minutes of the Institution of Civil Engineers record that "George Grove (of Thurlow Terrace, Wandsworth Road) was admitted a Graduate." Meantime he was not forgotten by his old friends in Fludyer Street, and Mr. Gordon, having received an order to erect an iron lighthouse at Morant Point, on the Eastern extremity of the island of Jamaica—the first ever put up—sent his old pupil, Grove, to superintend its erection. The secretary to the Jamaica Lighthouse Commissioners met him off Port Royal, in the ship, and was much astonished and somewhat dismayed to find that the engineer had as yet "no sign of whiskers"; however, he was before long relieved from his anxiety. An iron plate at the foot of



the lighthouse, which was first permanently lighted November 1, 1842, records his name as the engineer thereof. Scarcely had he returned from Jamaica before he was again despatched by Mr. Gordon on a second similar expedition. This time it was to Bermuda, where the Government were about to build a lighthouse on Gibbs' Hill. Those sufficiently interested in the matter will find a drawing of it in the *Illustrated London News* of April 20, 1844. It was first lighted on May 1, 1846; and a Parliamentary Blue-book of the time records that the English Treasury paid "George Grove, Engineer, £315 4s. 4d."

Upon his return from Bermuda, where his health had run down, Sir George visited his brother, Mr. Edmund Grove (now of Preston, Brighton), at Lincoln, where he was superintending the erection of a gas-works. "Lincoln," remarks Sir George, "was a splendid place for churches. It contains some of the finest in the country, and there had, as yet, been no restorations!" After a short Lincolnshire holiday he entered the office of Mr. C. H. Wild, one of Mr. Robert Stephenson's chief assistants, who at once sent him off to Chester to look after the erection of the "General Station" there. Here he made the acquaintance of the late Mr. Gunton, organist of the Cathedral, who had a flourishing little singing society of his own, which he soon made acquainted with old and new music, in the shape of Palestrina and of Mendelssohn's part-songs in the "Orpheus." From Chester he was transferred to Bangor, where he served under Edwin Clark, Mr. Stephenson's resident at the Britannia Bridge, with whom he made a close friendship, and took part for eighteen months in the "floating" and other operations of the "tubes." An account of the first floating is recorded in the *Spectator* of June 23, 1849, which, apart from its interest as Sir George's first appearance in print, we quote for its subject matter:

The operation of floating the first tube of the Britannia Bridge [over the Menai Straits] from the place in which it was constructed to the foot of the towers by which it is at last to be supported, came off on the evening of Wednesday [i.e., June 20, 1849]. The preceding evening was the one originally fixed on; but, a capstan breaking after hauling out a few feet, it was necessary to put off doing more till the following day. The tube was built at a distance from the bridge of about 2,000 feet, and in a position along the shore, at right angles to the line of railway. It had, therefore, after being borne down by the tide to very near the towers, to be slewed round across the stream, and finally adjusted into its place on the projecting shelf of stone at the foot of the piers. These evolutions were accomplished by ropes from capstans and crabs on the two shores and on the Britannia Rock; the men in charge of which were signalled to from the top of the tube. The final adjustment was a very delicate piece of work, as the width of the recess into which the end of the huge mass had to be inserted is only an inch greater than that of the tube itself: however, it was managed with complete success.

The whole operation occupied exactly one hour and three-quarters, the order to haul out being given at 7.36 and the Anglesey end entering its recess at 9.22.

On the tube with Mr. Stephenson were his two assistants,

and Messrs. Brunel and Locke, who acted as his honorary assistants, Captain Claxton, and Sir Francis Head. There was a general gathering of engineers and a vast concourse of spectators, who lined the shores and platform on both sides of the Straits.

The raising of the tube through the 100 feet between its present and its ultimate position will probably take place in the course of a few days. Its length is 472 feet, height at the centre tower 30, and its weight between 1,700 and 1,800 tons.

At the Bridge he came into contact with Robert Stephenson, the great "chief" himself, and with Brunel and Sir Charles Barry, and other eminent visitors to the works. "These distinguished men," says Sir George, "noticed me and were as good as gold to me. They counselled me to go to London and forced me into the secretaryship of the Society of Arts, then vacant by the retirement of Mr. Scott Russell." This was in 1849, when the great Exhibition of 1851 was in active preparation. Season tickets for the Exhibition were sold at the office of the Society of Arts, under the superintendence of the secretary, Mr. Grove, and this brought him into contact with many eminent people, who took to him and rendered him useful service as opportunity offered. Amongst other relics of the time is a letter from the Duke of Wellington himself, ordering two season tickets, beginning with "London, April 15, 1851, at night," and containing a bouncing fault in grammar!

We now come to a great event in the life of our hero—he will allow us to use the word—viz., his connection with the Crystal Palace. As everyone knows, it is virtually the same building as that which stood in Hyde Park as the Great Exhibition of 1851. A company was formed for re-erecting the huge glass palace at Sydenham. One of its chief promoters, Mr. Francis Fuller, who had been one of the leading men in Hyde Park, said one day to Mr. Grove: "You see that we have formed this company, but as yet we have no secretary." "Whom are you going to have?" enquired Mr. Grove, "you'll want a good man for it." Mr. Fuller replied to the effect that the man he wanted stood before him. In this way Sir George became the first secretary of the Crystal Palace. In order to give *éclat* to the opening ceremony it was thought that an Ode should be specially written, composed, and performed—the words of the Ode to be by Tennyson, and the music by Berlioz! He therefore went down to the Isle of Wight to see the great poet. "Tennyson was very kind and good to me," says Sir George. "He received me with the greatest cordiality, but he could not see his way to writing the poem; and the net result of my visit was the beginning of a truly delightful and valuable friendship, and his explanation of the difference between a 'cowslip' and an 'oxlip,' which I asked him *à propos* to his line—

As cowslip unto oxlip is,  
So seems she to the boy.\*

\* "The Talking Oak." Line 107.

This he answered by picking one of each in the copse behind the house, and showing me how that one stood erect and the other drooped its head." At the opening of the Crystal Palace by the Queen, June 10, 1854, Miss Clara Novello made a great sensation by singing a high B flat in "God save the Queen," "which was heard right at the other end of the building."

Soon after the Palace was inaugurated Mr. Manns began those daily and weekly orchestral performances which have justly made his name so eminent. The old yearnings for music welled up in the breast of the good secretary. Symphonic music was a new and undiscovered world to him. He had heard of "subjects" and so forth, but understood them not in their modern use. He had listened to the Ninth Symphony at a "New Philharmonic" concert, under Berlioz, in 1852, but "could make very little of it"; and his absence from London had prevented his making acquaintance with Mendelssohn during his visits to England. It was this characteristic thirst for information which started our genial friend on the preparation of those analytical programmes with which his name has been so long, so worthily, and so pleasantly associated. "I wish it to be distinctly understood," he says, "that I have always been an amateur in music. I wrote about the symphonies and concertos because I wished to try to make them clear to myself and to discover the secret of the things that charmed me so; and from that sprang a wish to make other amateurs see it in the same way. The programmes originated thus: We were going to celebrate the birthday of Mozart in 1856, when the Crystal Palace music was just beginning to struggle into existence, and Mr. Manns said to me how much he wished that I would write a few words about Mozart himself and about the works to be performed. I remember writing that initial programme in my dressing-room in my first house at Sydenham, near the church." The concert took place—"in the music room, by the Queen's apartments; North wing"—on Saturday, January 26, 1856, one day before the exact centenary of Mozart's birth. The selection included the overture to "Idomeneo"; a Sonata in B flat for pianoforte and violin—the latter played by Mr. Manns; the *Allegro* from the D minor Pianoforte Concerto, performed by "Master John Francis Barnett"; a pianoforte sonata; five vocal pieces; and, at the end, the *Andante* and *Finale* from the Symphony in E flat—ten representative numbers in all, the concert being under the conductorship of "August Manns, Music Director." We must be content with two extracts from this eight-page programme. The first is from a notice of the air "Non temer amato bene"—a great favourite of Sir George's, which he immediately starts off humming—sung by Miss Grace Alleyne,

with the violin obbligato played by Mr. Manns, about which our annotator says:

The melody of the Aria is one of those witching tunes which can't be got out of the head.

The next extract is from the notice of the Symphony in E flat, which concluded the concert. After referring to Mozart's extraordinary productivity in the year 1788, we read:

The circumstances which necessitated such fearful exertion on this and many other occasions in Mozart's life we have no means of ascertaining. [This was before the days of Jahn's "Mozart."] Whatever they were, they were in accordance with a common custom of Nature. She seems to delight in condemning her most gifted sons to an ordeal the very reverse of that which we should anticipate. It seems equally true in Art and in Morals, that it is not by indulgence and favour, but by difficulty and trouble, that the spirit is formed; and in all ages of the world our Davids, Shakespeares, Dantes, Mozarts, and Beethovens must submit to processes which none but their great spirits could survive—to a fiery trial of poverty, ill health, neglect, and misunderstanding—and be "tried as silver is tried," that they may become the teachers of their fellow-men to all time, and shine, like stars in the firmament, for ever and ever.

This last sentence, which is so eminently characteristic of its gifted writer, should be carefully read and pondered.

Beethoven, Mendelssohn, Schumann, and Schubert became very dear to Sir George in his daily intercourse with them through their works. The great personality of Beethoven naturally had a very strong fascination for him. Every scrap of information about the Bonn master was eagerly acquired. The human side of that mighty genius—Beethoven, THE MAN, as old Sam Wesley called J. S. Bach, *his* idol—was finely brought out by his most devoted disciple in England. Mendelssohn was another favourite. His "Reformation" Symphony was played for the second time anywhere at the Crystal Palace (November 30, 1867), having been laid on the shelf for thirty-five years. The early symphonies of his childhood were also played from manuscript copies; and on one occasion—November 4, 1871, the anniversary of the composer's death—the two versions of the "Hebrides" Overture were played consecutively.

Schubert, as is well known, has had no sturdier champion in this country than Sir George Grove. The first performance in England of the great C major Symphony took place at the Crystal Palace in 1856. His instrumental works were then practically unknown. In 1865 Dr. Kreissle von Hellborn issued his "Life of Schubert," at the end of which was an incomplete catalogue of the composer's works. Sir George quickly perceived the importance of gaining every possible information about these compositions, many of which were in manuscript and quite unknown. He at once opened up a correspondence with Mr. Spina, the music publisher in Vienna, with the result that the delightful "Rosamunde" music, the B minor (Unfinished) Symphony, &c., were first performed, some from MS. parts, for the first time in England at the

Crystal Palace. The unalloyed beauty of the B minor Symphony more than ever intensified the longing to hear other symphonies by the same composer; moreover, the "Rosamunde" music was not complete. Nothing can abate Sir George's breezy enthusiasm when once he is fired. Accordingly he, in company with his young friend, Arthur Sullivan, started off to Vienna, in the autumn of 1867, hotly in pursuit of the missing treasures from Schubert's prolific brain. Great success attended their efforts. Symphonies, overtures, &c., were discovered, carefully examined, and then copied. The whole account of this most interesting visit of these two Englishmen is found in the Appendix (by Sir George Grove) to the English translation of Kreissle's "Life of Schubert," a book which is out of print. We therefore give, as a specimen, a striking extract, written in Sir George's most graphic style:

So far, success—brilliant success. But I had failed in one chief object of my journey. The "Rosamunde" music was almost dearer to me than the symphonies. Besides the *entr'actes* in B minor and B flat, the "Ballo, No. 2," and the "Ballet Air, No. 9," which we had already acquired in 1866, we had found at Mr. Spina's an *entr'acte* after the second act, and a "Hirten-Melodie" for clarinets, bassoons, and horns; but we still required the accompaniments to the Romance and the two choruses, as well as the total number of pieces and their sequence in the drama. To quit Vienna without these would have been too cruel, and yet neither from Dr. Schneider, nor Mr. Spina, nor in the library of the Musik-Verein—where the admirable librarian, Mr. C. F. Pohl, was entirely at our service—had we succeeded in finding a trace of them.

It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider, to take leave and repeat our thanks, and also, as I now firmly believe, guided by a special instinct. The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the "Rosamunde" music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to being smothered with dust. In I went; and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard, and in its farthest corner, a bundle of music-books two feet high, carefully tied round, and black with the undisturbed dust of nearly half-a-century. It was like the famous scene at the monastery of Souriani on the Natron lakes, so well described by Mr. Curzon: "Here is a box!" exclaimed the two monks, who were nearly choked with the dust; "we have found a box, and a heavy one too." "A box!" shouted the blind abbot, who was standing in the outer darkness of the oil-cellar—"a box! where is it?" "Bring it out! bring out the box! Heaven be praised! We have found a treasure! Lift up the box! Pull out the box!" shouted the monks in various tones of voice. We were hardly less vociferous than the monks, when we had dragged out the bundle into the light, and found that it was actually neither more nor less than what we were in search of. Not Dr. Cureton, when he made his truly romantic discovery of the missing leaves of the Syriac Eusebius, could have been more glad or more grateful than I was at this moment. For these were the part-books of the whole of the music in "Rosamunde," tied up after the second performance in December, 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate, he kindly overlooked it, and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless.

The sequel is hardly less amusing. Having invoked the aid of Mr. C. F. Pohl, author of the "Life of Haydn," "Haydn and Mozart in London," and of many most valuable articles in the "Dictionary of Music," the three enthusiasts—Grove, Sullivan, and Pohl—divided their work and, writing their very hardest, contrived before two in the morning to get all the missing accompaniments copied. Much to the astonishment of Pohl, the two Englishmen finished up with a delicious game of leap-frog round the room in the early twilight. Sir George Grove and Sir Arthur Sullivan playing leap-frog! No wonder that they left Vienna in the best of spirits, delighted at the success of their missionary enterprise.

Year by year the analytical programmes grew in extent and importance. In fact, they became an indispensable companion to the enjoyment and proper understanding of the music. Many a listener—like the present writer—while not then knowing him, adored "G." and is to-day deeply grateful to him for having been his "guide, philosopher, and friend" in the delightful regions of orchestral music, and for leading him so pleasantly in the paths of appreciation of the creations of those mighty masters of music. It seems a great pity that all the important analyses are not permanently preserved. But we must be very thankful that the studies of the Beethoven symphonies are thus accessible, having formed the basis of that fascinating work by Sir George, "Beethoven and his Nine Symphonies," which Messrs. Novello and Co. issued in one volume last year. No more appropriate book could be selected for a musical present.

It would be a great injustice to the subject of our sketch did we neglect to mention an important phase of his career, which has been eclipsed by his more recent prominence in musical life. We refer to his remarkable Biblical studies. He had been brought up to know the Bible well, and knew a great deal of it by heart, but the critical study of it was distasteful to him. One day James Fergusson, author of "The Handbook of Architecture," who had novel theories of his own in regard to old sites in the East, remarked to Sir George that there was no full Concordance of the proper names in the Bible. Having heard of Cruden, Sir George doubted such a statement, which, however, he found to be quite true. Well, he set to work at once and, with the help of his wife, made a complete index of every occurrence of every proper name in the Old Testament, New Testament, and Apocrypha, with their equivalents in Hebrew, LXX., Greek, and Vulgate Latin. (This was in 1853 or 1854.) It is very interesting to look at the folio volumes containing this labour of love as Sir George takes them down from his shelves. The next step (in 1854) was a great event in his life. He saw Arthur Stanley, Dean of Westminster (whose name and works



were already familiar to him) for the first time. Stanley was then Canon of Canterbury, and was finishing his "Sinai and Palestine" at his Canterbury residence. Sir George vividly recalls how Stanley, hurrying down his narrow study, came forward to him, with hands extended, as if he were welcoming an old friend. He then showed his visitor the work he was engaged upon—the Appendix to "Sinai and Palestine," the first step in the topography of the Bible. "He explained," says Sir George, "that in Hebrew there were distinct words for all the different kinds of natural objects—for mountains and hills, and rocks and plains, and rivers and torrents—and that while in Hebrew these words were never interchanged, in the English Bible they were used indiscriminately, and that a great deal of light might be thrown on the narratives if these were set right in our Bibles, and other things of the same sort rectified. He set me alight in a moment and I fairly blazed up! I rubbed up my Hebrew, of which I had learnt the alphabet at Elwell's school, I got up enough German to plough through Ewald and Ritter, and plunged with delight into a sea of Biblical research." This fascinating work engendered the strong desire to visit the Holy Land, to see the places themselves and gain information on the spot. Sir George is nothing if he is not thorough, and he paid two visits to Palestine—in 1859 and 1861. The outcome of these journeys was the foundation of the Palestine Exploration Fund (in 1865), which was due to the inception of our friend. At the annual meeting of that Society, held May 16, 1870, the chairman, the Archbishop of York, said: "In calling upon Mr. Grove [to second a resolution] I must venture to say, in the presence of my brother officials of this Society, that he is virtually the founder and institutor of the Society, and has done wonders for it throughout."

Then came Smith's "Dictionary of the Bible" (Vol. I., March 15, 1860). "Dr. Smith," says Sir George, "had proposed the Dictionary and was looking for help. Stanley told him of me, and of my list of proper names, and there we were!" Sir George did a good deal of the editorial work. He thinks he wrote 1,100 pages of the book. He even re-wrote some of the articles, but retained the initials of their original writers! In this way he was brought into contact with scholars like Lightfoot, Layard, the Pooles, W. Aldis Wright, Canon Cook, and "half-a-hundred more good men and true." Other of Sir George's painstaking Biblical geographical work will be found in his Index to Clark's "Bible Atlas" (published by the S.P.C.K., 1868), in which the places are recorded first in English, then in Hebrew, followed by the texts in which the names of the places occur. We quote from the preface:

The index, compiled by Mr. Grove, is intended to contain an exhaustive statement of the occurrences of every geographical name in the English version of the Old and

New Testament and the Apocrypha, with its origin in Hebrew or Greek, and the modern name of its site, whether known or only conjectured. In all cases, what may be regarded as certain is distinguished from what is uncertain.

Dean Stanley, of whom Sir George speaks in terms of the utmost reverence and affection, was ever a true and dear friend, and made him his literary executor. Sir George accompanied Stanley to America in September, 1878. In a letter to the Queen, just before his departure, the Dean wrote: "My old and tried friend, Mr. Grove, goes with me." In his "Sinai and Palestine," his "Lectures on the History of the Jewish Church," in the second edition of his work on the "Epistles to the Corinthians," and elsewhere, Stanley acknowledged with "unfailing pleasure" the careful assistance his friend had rendered him in all questions connected with sacred history and geography.

But to resume the incidents of Sir George's varied life. After nearly twenty years of splendid service at the Crystal Palace, he resigned the secretaryship (at the end of 1873), having accepted an offer from Messrs. Macmillan and Co. to an important position on their editorial staff. He edited *Macmillan's Magazine*, and wrote a primer of geography for Macmillan's "History Primers," which a high-school teacher assures us is "a capital little book," and which has been translated into French.

By far the most important outcome of his connection with Macmillan's house was the "Dictionary of Music and Musicians," which, more than any other of his achievements, will hand down the name of George Grove to posterity. Moreover, the idea of the work was entirely his own. The prospectus of the "Dictionary," dated March, 1874, began by saying that

The want of English works on the history, theory, or practice of Music, or the biographies of musicians accessible to the non-professional reader, has long been a subject of remark. The "Biographical Dictionary of Musicians," the latest English book of the kind, was published in 1827, and even for that date is very incomplete. Dr. Callcott's "Grammar of Music," though issued in 1817, is the latest attempt to give a general account of the forms and terms of the art in a popular style. But to Dr. Callcott modern instrumental music was [naturally] a *terra incognita*—the name of Beethoven occurs only once in the entire volume.

After referring to the absence of any one work in English from which an intelligent enquirer could learn all he wanted to know, either in regard to technical or biographical musical matters, it continued:

Such questions are now constantly occurring to those who five-and-twenty years ago would never have thought of them. Within that period music in England has made immense progress, and the number of persons who attend concerts and practise music has very largely increased. It is no longer regarded as a mere idle amusement, but has taken, or is taking, its right place beside the other Arts as an object of study and investigation. The demand for such information as that mentioned above is therefore naturally great.

The work was originally designed not to exceed two volumes of about 600 pages each—it is now in four volumes, containing in all 3,125



pages, exclusive of the Index of 188 pages. Not only was Sir George Grove the editor of this indispensable work, but his masterly biographies of Beethoven, Mendelssohn, and Schubert are models of biographical literature, and are written in a most fascinating style. He made two special journeys to Germany to obtain materials for his Mendelssohn article, and more than two to Vienna in connection with Schubert and Beethoven. We may perhaps be forgiven if we Purcellize the "Dictionary" by speaking of it thuswise: "In these delightful pleasant (pages of) Grove's."

We have traced our friend's career in various spheres and hemispheres, and now only one more stage has to be recorded. When the Royal College of Music was founded, in 1883, the Prince of Wales, with that keen, practical insight into men and things which is so characteristic of him, appointed "George Grove, Esquire, of Sydenham, Kent," Director of the Institution of which the Prince was, and is, the President. Sir George's work at the Royal College is too familiar to be recounted here. Suffice it to say that the old enthusiasm was thrown into the duties of this responsible post and the often difficult work at Kensington Gore. Sir George's view of his relation to the College was founded on the idea which he ventilated in his first address to the newly elected scholars in 1883, that the College was a family and that he was their father. He was accustomed often to refer to this idea, and it assisted him more or less to the last and gave rise to many a touching allusion or appeal in his addresses to the pupils at the beginning of each term. The relation between them was one of affection and mutual esteem. It was after the opening of the new College building, the generous gift of Mr. Samson Fox, on May 2, 1894, that Sir George received the distinction of Companion of the Bath, an honour very rarely conferred on those who have not previously been in the employment of the Government. After having served the College well, and after the death of his close and valued friend, Mr. George Watson, he, increasingly feeling the burden of his years, resigned his Directorship at Christmas, 1894. He speaks with affection of the many delightful letters he constantly receives from old students in his retirement. Long may they continue to assure him of an esteem which is shared by all who are privileged to enjoy his friendship, his counsel, and his love.

We ask Sir George about some of the eminent people he has met. He tells one or two funny stories of Costa. After the fire at Covent Garden Theatre (March 5, 1856) a series of opera concerts was given at the Crystal Palace, each part of which contained an overture. The duty of rehearsing the band was discharged by Sainton. One day Costa said to Sir George: "Is there any particular thing you would like to hear?" "Yes, I

should like to hear Beethoven's overture to 'Coriolan,'" was the reply. Costa said that although he did not know it, it should be done. As he did not rehearse the band, and had not previously seen the score, he really conducted it *prima vista*. When Sir George thanked him, Costa replied: "I will never play that overture again. It ends *pianissimo*.—You cannot make an effect!" Costa was an excellent cook in the culinary sense, though not in "cooking up" the works of the great masters. Once Sir George dined with him, when the great conductor had cooked the entire meal. Some years later, at the Piccolo Sentinello, at Casamicciola, on the island of Ischia, in the great conductor's native air, Sir George witnessed the amusing sight of Costa and his brother, with their serviettes tucked under their chins, sitting opposite to one another and eating an enormous mass of macaroni out of a large wash-hand basin!

At one of the Crystal Palace concerts in 1869 Sir George had as his companion Madame Sabatier-Unger, the original contralto singer in the first performance of Beethoven's Choral Symphony (May 7, 1824). She told Sir George how that Beethoven, being so deaf, did not hear the applause at the end, and was unconscious of the delight of the audience till she turned him round to face the people. It must have been most interesting to hear this pathetic incident from the lips of one who was so thoughtful on that unique occasion. Sir George knew Mr. J. W. Davison very intimately. Some of the pseudonyms of "J. W. D." were very funny—e.g., "Mr. Ap Mutton," "Disley Peters," "Shaver Silver," "Dr. A. S. Silent," "Septimus Wind (M.D.)," and "Drinkwater Hard." Sir George's own designation in the *Musical World* was "Sir Flamborough Head, Bart."

Sitting in the gallery at a concert at St. James's Hall one day, Sir George espied someone peering through the glass panel of the door leading downstairs. "Who is that engaging looking young man?" he enquired. "Oh! that's Sullivan," was the reply, "he's just come back from Leipzig." A friendship between the two men was quickly formed which soon became very steadfast. It was at the Crystal Palace that Sir Arthur was really first brought before the English public as a composer, when his charming "Tempest" music was performed, April 5, 1862, and repeated on the following Saturday. While Sullivan was writing his "Sapphire Necklace" he took rooms over a shop in Sydenham Road, to be near his kind friend Grove, at whose house he almost lived. At a later period another of Sir George's "young men" stayed, with Sullivan, under his roof. He was a fellow student of Sullivan's at Leipzig, and the two young musicians made much music together, always sure of a deeply sympathetic listener. The name of the other was Franklin Taylor, who is still one of Sir George's most constant allies.

In 1880 Sir George Grove was the recipient of a most gratifying testimonial, presented to him, at St. James's Hall, by the Archbishop of Canterbury (Dr. Tait) in the presence of a distinguished company of men, eminent in art, science, and literature. The following address on that occasion speaks for itself:

TO GEORGE GROVE, ESQ.

We, the undersigned, ask you to accept the accompanying purse of one thousand guineas and gold chronometer, which we offer you as a token of our appreciation of the great services which you have rendered, in the first place, to Biblical History and Geography, by your valuable contributions to the Dictionary of the Bible, and by your labours in connection with the foundation of the Palestine Exploration Fund; in the second place, to Music and Musical Literature during your long association with the Crystal Palace Saturday Concerts, and more recently by the production of the "Dictionary of Music and Musicians."

In these and many other fields of research in art and literature you have earned the gratitude of your countrymen at large and the high esteem and friendship of all those associated with you in your labours, and we welcome this opportunity of testifying in a manner however inadequate our gratitude, friendship, and esteem.

J. W. Davison characteristically concluded his report of the proceedings in the *Musical World* thus:



**Hoch! Hoch! Hoch! Camerlingo Grovio! Hoch!**  
*Candor dat viribus alas, would be thy fitting motto.*

D. P. ["DISHLEY PETERS."]

A man's letters to his intimates invariably furnish an index to his temperament and sympathies. This is abundantly true of Sir George. Of the many communications one receives, those from him are amongst the few that would be kept and treasured. And this leads us to refer to his kind-heartedness. Some successful men, themselves having been helped in their struggling days, forget (to speak charitably) to show the same consideration to those who need a helping-hand. Not so our friend. A request, however deferentially made, is met with the outburst, "Of course, my dear fellow, I shall be only too pleased. Tell me what I am to say, or do." There are many, feeling deeply grateful to him, who will reverence his memory long after he has "crost the bar."

In addition to the works named throughout this imperfect narrative, Sir George has translated Guizot's "Etudes sur les Beaux-Arts." His sketch, "The Nabloos and the Samaritans," in Sir Francis Galton's "Travels" (Ward, Lock and Co.'s Minerva Library), records a very interesting episode of Sir George's Palestine experiences. It would occupy too much of our space to enumerate in detail the many prefaces which he has contributed to musical books. Fortunate the author who gains his valuable *imprimatur* in the way of a "send off." He has also been a frequent correspondent and contributor to *The Times*, *Pall Mall Gazette*, *Spectator*, and other periodicals.

Sir George Grove is decorated with the Cross of the Order of Merit, conferred on him by the present Duke of Saxe-Coburg and Gotha. He is also an Hon. D.C.L. of Durham and LL.D. of Glasgow. He was knighted, at the same time as his friends Arthur Sullivan and George A. Macfarren, at Windsor, on May 22, 1883, and was made a Companion of the Bath in 1894, as already stated, upon his retirement from the Directorship of the Royal College of Music. He is a Member of the Athenæum Club, one of the Council of the Royal College of Music, and an original Member of the Musical Association.

We have now come to the end of this inadequate sketch of a very remarkable man. Words of our own would be too poor to be the final utterance in regard to him in these columns. We therefore conclude with a quotation of peculiar applicability in the words of his dear old friend, Dean Stanley, who said to an American audience:

"When you read at the end of some elaborate essay on the history of music, or on Biblical geography, the name of GEORGE GROVE, you will recall with pleasure the incessant questionings, the eager desire for knowledge, the wide and varied capacity for all manner of instruction which you experience in your conversation with him."

## VICTORIAN MUSIC.

### ORCHESTRAL MUSIC.—II.

IN considering the influence of Sir Michael Costa upon orchestral music and its performance, one soon finds that the subject-matter divides itself into two parts: first, Costa as an arranger; second, Costa as a conductor. I am afraid that, since "the evil which men do lives after them; the good is oft interred with their bones," Michael Costa is chiefly remembered in some quarters as a man without reverence—one who did as he pleased with the compositions entrusted to him for production, and often brutally sacrificed them on the altar of noise. He lies perfectly open to the charge. Costa allowed himself a free hand, even with the greatest masters, and an orchestral hullabaloo was sweet and refreshing to his ears. He loved the trombones as William the Conqueror loved the "tall deer." If there were no parts for trombones and the bass drum, he sometimes wrote them; the composer's intention being quite a matter of indifference. I am not going to say that this weakness was strength, nor will it be expected of me by any who know how, for long years, I have protested against "touching up the masters." But Costa should have whatever benefit arises to him from the fact that he does not stand alone either in his tampering with scores or his love of noise. Some of his accusers forget this when they have nothing but praise for arrangers

who fill up Handel's silent bars, and for composers who would unchain the tempests of heaven, if they could, to make a greater assault upon our ears. Costa, I grant, was personally inexcusable. But he was only one of many who shared his tastes and practised his methods. He and his contemporaries have disappeared; would that I could declare them to have left no successors. That, however, is impossible while the brutalities of the huge modern orchestra continue.

It is chiefly with Costa as a *chef d'orchestre* that I have here to do, and in that capacity he assuredly deserves honour and gratitude. The unflinching Neapolitan disciplined the "band." I do not know what the orchestras of Southern Italy were like when Costa was a young man and the amiable Zingarelli flourished. But whether through recollection of what he had seen, or through a keen perception of necessity, he set himself to raise the English orchestra from the condition of a "fortuitous concourse of atoms" to that of a homogeneous body, subordinate to one will—his own. There is much to say for the men whom he so effectually curbed and then attached to himself by the ties of admiration and respect. They were very capable performers with more than wit enough to perceive that the typical conductor of their day was a poor creature with no real qualifications for leadership. He knew that himself, and a sense of shortcoming made him careful not to assert a measure of authority likely to provoke reprisals. It was, "Gentlemen, please!" with him. Very often the gentlemen did not please, save in their own good time. They took their nominal master down a peg by way of asserting themselves against the fate which had placed them under him. Costa ended all that by force of capacity and will, aided by a rigid sense of justice which secured the respect even of those who at any time suffered from it. He himself set an example of strict regard for regulation. Insisting upon punctuality in others, Costa took care to be punctual himself. Demanding serious attention to the work in hand, he never relaxed in the discharge of his own duties. A severe disciplinarian, he so behaved as that he could punish offences with clean hands. He knew, moreover, how to command. Never "hey, fellow, well met" with subordinates, he lost no opportunity of showing himself their friend. In battles with managers he acted as the leader of his men, and if, when they offended, there was little hope of escaping reprimand, there was equally small chance of being overlooked if they deserved encouragement and approbation. His manner has been described as stern; it was rather one of calm dignity which at times apparently became impassiveness. From this Costa would, on rare occasions descend, but no one presumed upon the moment without misgivings. *Apropos*, a good story used to be told in orchestral

circles. At one time the late John Ella played a second violin in the opera orchestra, where the largeness of his pretensions, coupled with comparatively humble functions, occasioned no little amusement. Ella was fond of saying that the English orchestra stood vastly below that of the Paris opera at all points, but especially in the matter of attack. The *coup d'archet* in Ella's lips at last becoming irritating, his comrades proceeded to consider a device whereby to remove it. Their plan formed, the blow was struck one day at rehearsal. At a certain point in the overture all the violins were required to enter *fortissimo*, and as the moment approached every bow was raised. Down came the chief's baton, but the only response was a feeble cluck from the violin of Ella. The bow of no other player had moved. A roar of laughter from the entire orchestra followed, and even Costa relaxed his set face into a smile, which, waxing broader and broader, made the mirth louder and more confident. Ella spoke no more of the *coup d'archet*, and Costa caused it to be known that no such practical joke would again be tolerated.

The effect of Costa's discipline extended in some measure to the performances given under his baton. Even in the execution of the music the conductor's sense of order, precision, unanimity, made itself felt. This was inevitable, for in no work done by a combination of persons do those qualities in the leader so readily display themselves through the efforts of his subordinates. Only on very rare occasions indeed could a performance under Costa be charged with carelessness, and those occasions were, as a rule, connected with works he cordially disliked. He had all a Southern Italian's strength of feeling. Passionately loving Rossini and the masters of his own country, as was natural, he hated with no less intensity some other composers who shocked his sense of artistic propriety. When the works of such men were in hand, he treated them, it must be confessed, with an indifferent feeling, against which, I verily believe, his will to be conscientious struggled hard. In this, however, he by no means stood alone. Every conductor has his partialities, and they inevitably show themselves, though not often so ostentatiously as when Wagner, at a Philharmonic concert, put on gloves to conduct a work of Mendelssohn; taking them off when he had done and throwing them on the ground. Exceptions apart, whatever Costa's hand found to do was done with all his might. Sometimes he did too much.

No one, I take it, will ever write a chapter on Costa's "readings." His work was practically over when the modern conductor, charged with the duty of evolving new meanings from old texts, made his appearance. Costa had no such mission. He read his scores for what was obvious in them, and, reading nothing into them, was therewith content. On

these lines, and backed up by followers as devoted as they were able, Costa often secured splendid performances of orchestral works. Granted that his tactics were as old fashioned as those at Waterloo—"The French came on in the old way," said the Duke, "and we beat them back in the old way"—the result was often as conclusive as Wellington's victory. Nobody will deny this who can remember the effect of the overture to "Guillaume Tell," when played under Costa at the Birmingham Festival. For dash, precision, unity of feeling and spirit, and for tonal magnificence, that effect has never been surpassed.

I have devoted none too much space to him who did for the English orchestra what Carnot accomplished for the French revolutionary levies—to him who "organised victory." Costa stood at the first parting of the ways in the path of orchestral music amongst us, and he led in the right direction. He had his faults, being only a man; his virtues lifted himself and those under him from the following of an employment to the discharge of a vocation. So he prepared the way for others who came after and made their work lighter.

I must speak here of another conductor contemporary with Costa—Alfred Mellon, to wit. Circumstances kept this orchestral chief on a lower level than the highest, but his qualifications were unmistakable. His was the great gift of what we call, for lack of a better name, personal magnetism. Beloved by those who knew him on account of the qualities which make up a good fellow, he brought to his work infectious enthusiasm, and an insight so remarkable that he appeared to see at a glance the scope and bearing of any music confided to him for production. No man was followed more zealously and dutifully than this English leader. But his influence was not what it might have been, for reasons unnecessary to discuss. Nevertheless, Alfred Mellon is worthy to be held in remembrance, and to be associated with Costa as one of the two conductors who, through many years of the Queen's reign, showed special and eminent qualifications for their work.

There remains for me to discuss the latest phase of orchestral music in England—that, namely, which came in with Hans Richter. This task may be reserved for another occasion.

JOSEPH BENNETT.

#### A LOST OPPORTUNITY.

I CAN refrain no longer. I have waited till the last faint echoes of the Jubilee have died away, and with them has died within my breast the fond and futile hope that one of our glorious band of Victorian musicians would do something—a tiny something—to celebrate adequately this unique event. But no, there is

nothing. You cannot call—or at least I do not call—Sir George Martin's anthem, Sir Arthur Sullivan's hymn, and the revival of Sir A. C. Mackenzie's beautiful Jubilee Ode sufficient commemoration of our sixty years of musical progress. Was it too much to hope that one at least of our titled band should have justified his honour by dazzling the public ear with really noble music? It seems so; yet the thing was so very easy to do. I would have done it myself and won an undying name as easily as falling downstairs, but for the fact that I have long foresworn high-class composition as too expensive a hobby. Yet I do not mind indicating sketchily how the thing could have been achieved (in case there should be any jealous wretches found to throw doubts on my powers), and I am sure you will all join with me in grieving over this lost opportunity.

The composer who really intended to rise to the occasion of the Diamond Jubilee would of course have confined his efforts to utilising our National Anthem in a really able fashion. What! There was too much of it as it was, you say? But that's just it; no one attempted to *bearbeiten* it, as the Germans say; we had to swallow it raw all the time. And no tune is anything more than a tune until the competent musician comes along and shows people what can be done with it. And what could I *not* have done with it? What a mine of rich material does "God save the Queen" offer to the artistic and inventive genius! It is indeed not even a festive tune as it stands. It is solemn, religious, fervent, and patriotic if you like, but not gay, and people wanted to be happy on Jubilee day. Then why not have reverted to the simple methods of sixty years ago, when they used to turn everything—even Handel's "Messiah"—into quadrilles? The Jubilee Quadrilles would have uplifted the hearts (and soles) of all hearers if the first figure had only commenced thus:—



I need not give it all; the pattern once set, any common or garden band-master will complete the work for you; but if a less cheerful version should happen to be required, say by the unsuccessful speculators in seats, here is one in which the original melody remains unaltered, the harmony being merely shifted into the relative minor. Observe the effect of



pious resignation conveyed by the chaste triplet accompaniment—

*Andante mesto.*



Then, again, one would have expected that so good a musician as the organist of St. Paul's Cathedral would have seized his opportunity and utilised the National Anthem to good purpose. If he wanted to show his science he could easily have made a canon four in one in the fifth and octave. (It doesn't in the least matter how a canon sounds, so long as it is a canon)—

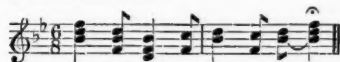


Or, again, he could have simply harmonised it in the subdominant with entirely novel effect, thus—



The few bars which alone I have room to quote convey but a slight idea of the harmonic possibilities of the tune. A sudden chord of D flat would perhaps be the best thing to follow, giving the true ecclesiastical local colour. I might have harmonised the whole in G flat or some equally unnatural key, after the fashion of Grieg in his later works, but this would hardly be decent in church music.

What can the authorities have been about, I wonder, not to realise that a special kind of music was required for the East-Enders? The inhabitants of Whitechapel and the Borough came from far-off lands to pay their duty to their Sovereign; the least that could have been done was for the royal trumpets to greet them with the familiar call—



and then to still further ingratiate the masses by a "coster" (not Costa) version of the anthem. This I must really quote entire: there are those who in their admiration for it have called me the Rudyard Kipling of music—



Again, it would have been perfectly practicable to have fitted out each section of the Jubilee procession with an appropriate piece of music, which should still be our old friend in fresh disguises. The Blue-jackets, for instance, who went to clear the way, should have had a nautical version of this kind—

*Vivace.*



into the continuation of which snatches of "Pinafore" and the "Britannia" Overture

can be made to twine very gracefully. Then the Life Guards ought to have had a quick-step, which is unavoidably conventional at first—



for no quick-step dares begin in any other style, but I find that the second part (where the melody always has to come on the bass trombone, you know) glides off into the *Finale* of Schubert's C major Symphony unless you take great care. Nothing would have been easier than to have supplied an Eastern version for the use of the Indian troops: not one of those real Hindoo distortions which *THE MUSICAL TIMES* printed a few years ago, but the sort of Indian music you get in a French opera, and which the public much prefer to the genuine article—



Finally, as a really "popular number," those colonial wild riders in the big boots ought to have had a noisy version modelled upon the famous "Walkürenritt," a few bars of which I must give to indicate the style—



You see what can be got out of that simple tune by dint of a little musicianship—and brains. And I have not shown you half the things I could do with it. All the decorations and illuminations, and most of the seats, could have been made out of the material there is in that inexhaustible melody, and then you might have picked up of what remained enough basketsful to feed all the outcasts in the parks. But the lack of energy and enterprise among our composers is quite disgusting and disheartening. I am glad I don't belong to them.

F. C.

#### FROM MY STUDY.

TIMELY use may now be made of an extract from the memoirs of the Margravine of Anspach. This lady was the youngest daughter of Augustus, fourth Earl of Berkeley. She married, in the first instance, Mr. (afterwards Lord) Craven, and, in the next place, the Margrave of Anspach. But the extract has to do with her maiden days, when she was the "toast" of Gloucestershire. Here it is:

"In the summer after the grand *fête* at Berkeley, there was a music-meeting at Gloucester, to which I went with Lady Berkeley (her stepmother). An unexpected summons came to me to request that I would leave the pew where I was, and hold one of the plates for the money collected for the poor, at one of the doors of the Cathedral. This requisition was made by desire of the Bishop of Gloucester, and to this door all the gentlemen of the three counties rushed to get a sight at the young novelty. As I naturally must have felt abashed at such a situation, where I was so very conspicuous, the consequence was that I averted my face when I curtsied for the

guineas that were given, and they all fell sliding from the plate, to the entire dismay of the two beadles who attended. So great was my confusion at this unlucky circumstance that, on my return to the Bishop's palace, where I was staying, I was obliged to retire to my bedroom, where I remained to cry and sob at my misfortune. It was only Lord Berkeley (her brother) who could rouse me, by telling me peremptorily that I must go to the ball, where I was again mortified because he scolded me for refusing to dance with an odious Baronet, whom he liked and I hated because he had ventured to tell me that he was in love with me; and as there were others who talked love to me I disliked them all."

Poor young creature! what a delightful chapter Thackeray might have written concerning Elizabeth Berkeley's Festival experience!

In "Literary Anecdotes of the Nineteenth Century," edited by W. Robertson Nicoll, M.A., LL.D., and Thomas J. Wise (1895), are a number of previously unpublished letters from Shelley to Leigh Hunt. In one of these epistles I find a paragraph of some musical interest. It explains itself:—

"There is one subject connected with the actual state of my financial imbecility about which I wish your assistance. I believe the bills for my piano and for yours came due this year (1820). Of course you know that in the question of a just debt I am totally incapable of taking advantage of my residence abroad, and especially in a debt so contracted. But I have not the money to pay it instantly. Could you solicit for me a renewal of it? Of course the pianoforte maker is (? not) afraid of the ultimate payment or I would do anything he requires to assure him of it further. And I would consent to make him any compensation he chose for the delay; and if he will accept nothing of that kind will do my best when it is in my power to make him no loser by his forbearance. I forget how the affair was arranged, but if I rightly recollect it was through Novello's mediation. I cannot but be anxious to stand well in the estimation of so excellent and friendly a person as Novello, and I should therefore consider it as a special act of friendship in you to explain this business, and arrange it for me without loss of time."

It seems rather a wild notion to employ as a business agent a man who could not keep his own affairs straight, and I regret, for the sake of baulked curiosity, that no further information as to this financial difficulty is forthcoming. Query: did Shelley make himself responsible for Leigh Hunt's pianoforte? It is not at all unlikely that he did.

In the same volume of "Literary Anecdotes" may be found what I take to be almost the only sonnet ever addressed to the pianoforte.

It is there published for the first time, and bears date February 13, 1871.

Nobly, Piano, hast thou held thy p'ace  
(Inspired by brain-and-heart-enkindled hands)  
In strength, in sweetness, majesty and grace,  
Beside the frame loud bruted in the lands,  
In which it higher laud than thee commands:  
Unjustly, seems it: I would rather hear,  
In the rapt stillness of this peopled room,  
From thy roused depths—when, even as now, informed  
By this High Priestess of thy mysteries—  
Beethoven's Pathos and dread March of doom,  
In their great melodies and harmonies,  
Then from all sound-shrines gather'd to one sphere,  
In Palace or in full throng'd Theatre.

This sonnet in pronounced favour of the household instrument is the work of Thomas Wade (1805-1875), a poet of unquestionable genius, who lived too near the dazzling light of Shelley for all his worth to be discerned. Wade several times turned his pen to musical themes, for the reason, perhaps, that he married a pianist, Mrs. Browning, *née* Eager, who is described as "the daughter of a musician, who entered the musical profession at the age of fifteen, and remained in it till almost the end of her long life." This lady died in 1882. Among Wade's musical sonnets is one in which he curiously balances the service which Love renders to Music against that which Music renders to Love. It is a somewhat subtle process:

Ah! Music in an atmosphere of Love  
A portion of the soul of Love becometh;  
The heard deep-blended with the harmony  
That is unheard, but to the touch and eye  
And innermost spirit of sweet life revealed:  
But in an atmosphere of Music, Love  
Is lost, and wilder'd from the simplicity  
Of its most silent bliss—a murmuring dove,  
In the dim woods which have its joys conceal'd,  
By the loud chant of flocking birds invaded;  
A calm wildflower, that in soft fragrance bloometh,  
By morn and eve divinely dew'd and shaded,  
In Art's strong perfumes drenched. Ah, strangely less  
Doth Love sweet Music serve than Music Love.

In another sonnet, headed, "Written after Hearing great Music," Wade pays a fine tribute to the talent of his wife:

Pianoforte! ne'er before, perchance,  
Thy alien name with English verse was blent;  
But now 'tis meet thou to that place advance,  
As rival to whatever instrument:  
This Priestess of thy spirit-mysteries  
Makes thee oracular; and harmonies  
Soar from beneath her touch, which sing aloud  
Of things imagined, but not seen nor known:  
The rush of angels' wings; the flit of elves;  
The creatures of the rainbow and bright cloud;  
And the low'd Dead, who in our dreams appear:  
Cramer and Hummel, 'tis believed, are gone;  
Yet in this heaven-of-sound we seem to hear  
Not echoes of them, but their living selves.

During my holiday season I have been a belated reader of George Somes Layard's "Life and Letters of Charles Samuel Keene." The interest of that chatty and entertaining book was not lessened to me by finding that the famous artist of *Punch* was a devoted amateur of music. "Though he went rarely to the opera," says Mr. Layard, "Keene was very fond of music, and mostly of old vocal music. His tuning-fork was always ready to his hand, and when he chanced to pick up any fragment of old minstrelsy he would often begin to hum it over while he breakfasted. He had a fine bass voice, and sung for some years in the chorus of the Handel Festival, where I

happened to sit near him. He likewise was a member of the Henry Leslie Choir and of the merry Moray Minstrels, and although he very seldom cared to sing a solo, his 'Three Ravens' proved delightful both for quality of tone and pathos of expression." Keene withdrew from Leslie's choir when that body took to the performance of larger works than madrigals, part-songs, and motets. In his case it was a question of taste, but in mine—I protested as strongly as I could against the change—the motive of action was one of policy. Undoubtedly it started the choir downhill. Keene had many other strings to his bow. I read: "In addition to the above associations, he was a member of a choral class established by the late Charles Horsley, the meetings of which were held in Hanover Square on Tuesday evenings, over Wenzel's music shop. He was also a member of the Sacred Harmonic Society, the Catch, Glee, and Canon Club, and the Bach Society. During the later years of his life, however, he dropped his memberships, and the only society to which he belonged at the time of his death was the Western Madrigal Society, the practice meetings of which are held at the house of the Royal Society of Musicians, Lisle Street, Leicester Square."

It is remarkable and, to me, incomprehensible that a man of such musical taste as the above facts indicate should become fond of that instrument of torture, the Scotch bagpipes. Keene was, however, a fantastic sort of person, and should not, perhaps, be taken very seriously in all matters. Of his enthusiasm for the "Piob mhor" there can be no doubt, since his strange passion entailed sacrifice. As a devotee of the bagpipes he was not a desirable neighbour, and probably for that reason he had once or twice to change his studio. Moreover, he ran the risk of being taken in charge as a wandering lunatic when he made a dumb chanter out of the leg of a chair and took to the practice of fingering when riding on the tops of omnibuses. Then he began collecting bagpipe music, and even specimens of the dreadful machine itself. Yet he had not a drop of Scotch blood in his veins. To Scotland he would go, however, for there he could skirl away to his heart's content, cheered by the appreciation of admiring natives. In the less favourable atmosphere of England, Keene had to restrain his ardour. He once wrote to a friend: "I met an amateur practising in Hyde Park the other night, about eleven o'clock. I wish I had the cheek to do that." Again: "I am looking forward to a visit to the Highlands this year. . . . I shall take my pipes, in the hopes of finding a lonely glen to practise in. That's the worst of the instrument; grateful as its acid nasal tone is to my own ear, I'm of a compunctious disposition and I'm always more comfortable in playing out of earshot. What I sigh for is a tract of lonely sea-shore on a hard sand." Poor fellow! He was just the man to

be cast away on Robinson Crusoe's island, especially as a blast of the fearful pipes would have scared away the savages. Truly it must be said that bagpipers take themselves and their instruments very seriously; not without reason if there was ever such a scene as we find in Louis Stephenson's "Kidnapped." The reader will at once have in mind the bagpipe duel between Robin Oig, son of Rob Roy, and Alan Stewart. These two had nearly come to the point of dirk and the edge of claymore when Duncan Maclaren diverted them to weapons less dangerous. "Here are my pipes, and here are you two gentlemen who are baith acclaimed pipers. It's an auld dispute which one of ye's the best. Here will be a braw chance to settle it." A little more squabbling and matters calmed down to the trial of skill. Robin took the pipes and played a little spring in a very ranting manner. "Aye, ye can blow," said Alan, and, taking the instrument from his rival, he first played the same spring in a manner identical with Robin's, and then wandered into variations, which, as he went on, he decorated with a perfect flight of grace-notes, such as pipers love and call the "warblers." . . . "That's no very bad, Mr. Stewart," said the rival, "but ye show a poor device in your warblers." "Me!" cried Alan, the blood starting to his face, "I give ye the lie." "Do ye own yourself beaten at the pipes, then," said Robin, "that ye seek to change them for the sword?" Alan takes back the lie, and the duel goes on, to the advantage of Robin, who at last struck into the slow measure of a pibroch. "It was a fine piece of music in itself, and nobly played; but it seems besides it was a piece peculiar to the Appin Stewarts, and a chief favourite with Alan. The first notes were scarce out before there came a quick change in his face; when the time quickened he seemed to grow restless in his seat, and long before that piece was at an end the last signs of his anger died from him, and he had no thought but for the music. "Robin Oig," he said, when it was done, "ye are a great piper. I'm not fit to blow in the same kingdom with ye. Body of me! ye have mair music in your sporrán than I have in my head. And though it still sticks in my mind that I could maybe show ye another of it with the cold steel, I warn ye before hand—it'll no be fair. It would go against my heart to haggle a man that can blow the pipes as you can." So the quarrel was made up, and the dirks remained undened. Bravo, bagpipes! X.

#### FASHIONABLE INSTRUMENTS.

THE vicissitudes of what may be called fashionable instruments furnish the materials for a curious, if not exactly edifying study. Roughly speaking, the requirements demanded in a fashionable instrument may be reduced



to two simple desiderata—the maximum of simplicity in execution, combined, in the case of the female executant, with suitable opportunities for picturesque and becoming attitudes. Thus one can never imagine, on the one hand, an instrument like the oboe, or, on the other, like the trombone, ever attaining popularity amongst the young bloods of Belgravia or the decorative damsels of Mayfair. But these restrictions, though regrettable from an artistic point of view, are not without certain compensating moral advantages. Thus it undoubtedly conduces to the solidarity of our social system, to the obliteration of caste or class prejudices, that an instrument like the penny whistle, cheap, yet of a most penetrating *timbre*, should find equal favour with the tattered guttersnipe and the gilded aristocrat. For the *locus classicus* on the penny whistle as the instrument of the democracy we must refer our readers to the pages of the ever-to-be-lamented R. L. Stevenson's "Wrong Box." But to the unquestioned vogue which this instrument has occasionally achieved amid the marble halls of semi-sultanic luxury—the phrase is not ours, it is borrowed from an American reporter—no fashionable novelist has hitherto paid due attention. It is true that the instrument is not exactly romantic: one does not associate it readily with rope ladders or serenades. But this is not a romantic age, and there is a certain affinity between the shrill, aggressive tones of the penny whistle and the strident tones and assertive egotism of the modern man and woman of fashion. Up to the present time it has been cultivated only sporadically, but we should not be surprised if the dawning of the twentieth century were to witness a vast increase in the number of its votaries. In this context we may be pardoned for inserting an authentic anecdote, which we give on the authority of a gentleman living in the neighbourhood, and which, so far as we are aware, has never yet emerged into the publicity of print. Down in Somersetshire there is a small village which prepared to do honour to the Jubilee last June, but was not able to run to the expense of a band. A local farmer, however, nobly came to the rescue. He purchased seventy penny whistles, which were duly distributed amongst the youth of the neighbourhood, and, a few preliminary rehearsals having been held, they marched through the village on Jubilee Day whistling the National Anthem for all they were worth. It must have been an experience not easily to be forgotten by the natives. For the rest it may serve to illustrate how successfully mere din appeals to the juvenile mind. And here, again, we find a compact solidarity between the masses and the classes. As Mr. Jerome observed the other day, no one can deny that children, whether from the West-End or the slums, dearly love a noise, and he supplements this observation with an interesting

anecdote drawn from his own experience. "I remember," he writes, "a children's party that was going very slowly. Juggling tricks were tried, and the children told each other how it was done, and seemed bored. A magic lantern was introduced, and the children yawned. Forfeits were held till the children said they were tired, and did not want forfeits. Something had to be done to cheer them. A man with a knowledge of human nature came along, and he proposed a menagerie. Each child was given the part of some wild beast, and the beasts were selected chiefly with regard to their natural noisiness. The lecturer explained that the hyæna was remarkable for its shrill, ear-piercing irritating laugh. All the children wanted to be hyænas. A family of hyænas was appointed, father, mother, and twins, and I must say that no family of real hyænas could have produced a laugh more shrill, ear-piercing, and irritating, or have kept it up longer. The rôle of lion was given to a broad-chested youngster, and he roared steadily for the rest of the afternoon. Tigers and panthers were also popular, and the little girls did parrots and cockatoos. The *ennui* disappeared by magic. Every child took up its part with enthusiasm, and played it for all it was worth. It was the most successful children's party I have ever witnessed." What is true of children is, with certain limitations, true of adults, especially aristocratic adults. The strongholds of Philistinism in music are not to be found in Suburbia, but in the heart of the West-End, where the old prejudice against the professional musician has not altogether died out. For many years the fashionable instrument *par excellence* was the banjo. Now, if we are correctly informed, an effort is being made to instal the bagpipes, Irish as well as Scottish, in the place of honour. Strange to say, Ireland is not altogether enchanted at the prospect. Thus the *Dublin Evening Mail*, in some editorial notes on the subject, adopts a most unsympathetic attitude. "Irish ideas," says the writer, "are penetrating into London in various forms, but none more formidable than in the introduction of our bagpipes into social circles. Next to the Scottish screechers, they are the most terrible of all instruments, and unless brought into a room for the purpose of clearing it when all other expedients have been tried in vain, or to tone down the feeling in favour of Ireland which has grown up since the royal visit, and undo its effect, there can be no intelligible motive for such a craze in fashionable life." If it be true, which is rather a revelation to us, that the Irish pipes are marked by their sonority of tone, that quality is certainly calculated to enhance their popularity as a fashionable instrument. For while the aristocratic amateur frequently looks upon the efforts of professional musicians chiefly in the light of an obbligate accompaniment to general conversation, he by no means adopts a similar

standpoint in regard to his own performances. Here, however, there can be little doubt of the superiority of the Scottish over the Irish pipes in sheer sonority of tone, although it has been insinuated by an unpatriotic Celt that St. Patrick employed the latter with lethal effect in his historic extermination of the snakes and other reptiles.

The number of instruments suitable for fashionable circles by their *timbre* and the amount of skill which they involve on the part of the performer is, as we have already observed, somewhat restricted, but it can hardly be said that they have all received that attention to which they are entitled. Take, for instance, the triangle, an instrument, it is true, somewhat limited in compass and tone colour, but wonderfully simple in manipulation, and capable, in the hands of an energetic performer, of a truly stimulating effect. Thus an excellent and educational pastime consists of playing a simple tune on the triangle, the identity of which has to be discovered by the audience by the rhythm alone. Another unjustly discarded instrument, which might be revived with great advantage, is the Jew's harp, the adorable simplicity of which is such that persons of the meanest intelligence can yet attain to positive virtuosity in its control within the space of half-an-hour. For dynamic gradations of tone the Jew's harp stands almost unrivalled, while its compact shape enables it to be carried in the waistcoat pocket without seriously affecting the sit of that garment. The Jew's harp, again, lends itself admirably to concerted music, and, in conjunction with the comb, another beautiful but somewhat ticklish instrument, has been known to stir indescribable emotion in the bosom of an over-fed pug dog. The *Intermezzo* from "Cavalleria Rusticana," performed by an expert combist, is indescribably luscious. But it is not given to everyone to excel on the comb, needing as it does the alliance of a rich fruity voice to a lip of exceptional imperturbability. We have read somewhere—but, alas! the reference has escaped us—how strains of ravishing beauty can be elicited from a teapot by blowing down the spout and regulating the pitch by opening or closing the lid. But here, again, a special training and temperament are required, as in the case of the famous performer who, many years ago, delighted large audiences by rapping out tunes on his chin with his fist. Whistling, pure and simple, without the aid of a tin cylinder, enjoyed a considerable vogue in exalted circles, and has not altogether passed out of fashion, but the art suffered in social prestige from the rise of the professional whistler, to say nothing of the fact that when practised by an expert performer it creates a serious draught. At a concert which the present writer once attended, in the St. James's Banqueting Hall, that apartment was converted into a veritable Cavern of Æolus

by the efforts of a *belle siffleuse* of massive proportions and great lung power.

To conclude these discursive observations, we cannot help thinking that the invention of a new instrument, combining the qualities already insisted upon, would satisfy a long-felt want in the domestic circle of the affluent but unambitious amateur. We have indicated a few instruments which might be revived with great advantage, but revivals are never so attractive as novelties. Much, of course, depends on a name, and we gladly present the inventor, in advance, with the "Footle-horn" or the "Frvoloon" as appropriate designations for the new instrument.

REFERRING to the biographical sketch of Dr. E. J. Hopkins in our last issue, Mr. Robert A. Marr, of Edinburgh, calls our attention to the fact that Dr. Hopkins's uncle and Mr. Edward Lloyd's grandfather was the first bandmaster of the Scots Guards; and also that the military band of the regiment was "formed on the return of the regiment from Paris, after the occupation of that city by the Allies in 1815." In his interesting book "Music for the People" (Menzies, Edinburgh, 1889) Mr. Marr gives the following information in regard to the history of the band of the Grenadier Guards:

The history of the band of the Grenadier Guards may very fairly be stated to represent the growth of the military band in this country. Grose, in his "Military Antiquities of the British Army," states that the fife, as a band instrument, had been laid aside for a long time, but was restored about 1745, when the Duke of Cumberland introduced it into the Guards. Two fifers were allowed on the muster-roll of each regiment; but a stronger band was obtained by teaching the drummers to blow the fife as well as beat the drum. The band would thus consist of fifes, bugle-horns, and drums, the leader being the drum-major. Documents exist which prove that the instruments in use in 1772 were oboes, clarinets, French horns, bugle-horns, and bassoons; and in this we have the beginning of the formation of the military band, which in the case of the Grenadier Guards is believed to have been fully organised about the beginning of the century. It consisted of oboes, clarinets, French horns, bassoons, trumpets, and serpents, and the fifes and drums played occasionally with the band. At that time there were black "time-beaters," who played the bass drum, tenor drum, side-drum, and cymbals. Black "time-beaters" were then common in the British Army; they were continued as such for many years, and they dressed in a costume similar to that of the Zouaves.

PARKE, in his "Musical Memoirs," tells us that about 1783 the bands of the three regiments of Guards consisted of only eight performers—viz., two oboes, two clarinets, two French horns, and two bassoons, selected from the King's and the Patent theatres. The then Duke of York, at the wish of the officers of the Guards, assented to the importation of a band "made in Germany," which, on its arrival, consisted of twenty-four players—viz., clarinets, oboes, French horns, flutes, bassoons, trumpets, trombones, and serpents. "The band," according to Parke, "also included three black men [made in Africa], two of whom carried tambourines, and the third the Turkish bells. . . . This band became very popular, and attracted crowds of persons to St. James's Park to listen to its performances." "It may be worthy of remark," continues Parke, "that the Africans, who appear generally to

have a natural disposition for music, produced such an effect with their tambourines that those instruments afterwards, under their tuition, became extremely fashionable, and were cultivated by many of those belles of distinction who were emulous to display Turkish attitudes and Turkish graces." It would be interesting to know whether these musicians of colour in the Guards' bands are within living memory. Military music was very much in evidence during the recent Jubilee celebrations, and the military bands, cavalry and infantry, naturally attracted much attention. We venture to think that the historical side of this interesting subject, in regard to the British army, has not received the adequate treatment which it deserves. A history of British military music is much needed.

THE centenary of the birth of Thomas Haynes Bayly falls on the 13th of the present month, he having been born at Bath, October 13, 1797. Bayly, who came of a good family, displayed a talent for verse at a very early age. He was first designed for the law, then for the church; but, as "he did not apply himself to the pursuit of academical honours," he left Oxford and visited Dublin, where he distinguished himself in private theatricals and achieved his earliest successes as a ballad-writer. In 1826 he married an Irish lady and very soon after, while staying at Lord Ashton's villa called Chessel, on the Southampton river, he wrote and composed his well-known song "I'd be a butterfly," which quickly obtained universal popularity. He wrote the words of the ballad, which was inspired by a butterfly which flitted before him, in a summer-house overlooking the water, and composed the melody the same evening. Bayly wrote much for the stage (nearly forty dramatic pieces) and some novels which are now forgotten. He also wrote an immense number of ballads and songs, some of which he set to music. In addition to "I'd be a butterfly," the most familiar are "Gaily the troubadour," "The soldier's tear," "We met 'twas in a crowd," "Oh, no, we never mention her," "Why don't the men propose, mamma?" and "She wore a wreath of roses," the last-named set by J. P. Knight. Bayly, who had experienced a serious reverse of fortune, died at Cheltenham, April 22, 1839, aged forty-one years. It has been said of him that "he possessed a playful fancy, a practised ear, a refined taste, and a sentiment which ranged pleasantly from the fanciful to the pathetic, without, however, strictly attaining either the highly imaginative or the deeply passionate." The memory of Haynes Bayly will long be preserved by his well-known line: "Absence makes the heart grow fonder."

THE authorities of the Paris Conservatoire have lately made a valuable acquisition by the purchase of the original score of the comic opera "L'Arbre enchanté," by Gluck. The work is one of a series of similar ones written by the composer for the Court of Maria Theresa. It is a musical setting of a *vaudeville* by Vadé, and was produced in Vienna in 1762. Subsequently, when Gluck had come to reside permanently in the French capital, several performances of the little work also took place at the Royal Theatre in Versailles. It was again revived with success nearly a hundred years later at the Fantaiesies Parisiennes, in Paris. In this connection it is pleasant to note the esteem in which Jean Jacques Rousseau, in his capacity of composer, was held by Gluck, as appears from the little-known dedication to Queen Marie Antoinette, of the original French edition of "Orphée," recently alluded to

by M. Tiersot, in *Le Ménestrel*. In it the great operatic reformer, referring to the *vaudeville* "Le Devin du Village," says, *inter alia*: "I have noticed with satisfaction that in the music the natural accent of the language has been throughout preserved, M. Rousseau having applied this maxim to the simple style with the greatest success. His 'Devin du Village' is a model which as yet has found no imitators. Nor do I myself know to what extent I may have succeeded in following his example in the present work."

THE recurrence of the Birmingham Festival provides a favourable opportunity for a peep behind the scenes of one or two of the earlier meetings, as revealed in some old account and minute books which came across our vision a few years ago at Birmingham. Here are a few items of expenditure at the festival of 1811:—

	£	s.	d.
Paid 21 serjeants of 2nd Battilion ( <i>sic</i> ) of local Militia 5s. per day each for 3 days .. ..	15	15	0
1 pint of ale to each man, morning and night, and the same quantity to the Dragoons at the Barracks .. ..	5	10	0
2 gallons Seal oil .. ..	0	8	0
Mixed liquor .. ..	0	2	6
½ pint spirit turpentine and bottle .. ..	0	0	8

Amongst the liquor—mixed and unmixed—and the "seal oil" expenses we light upon "Lampman for lighting, £1 16s. od." In 1814 "refreshments" are even more in evidence, as the following details will show—the qualifying title to the initial item being, we presume, an abbreviation of "black":—

	£	s.	d.		s.	d.
B. Porter .. ..	0	1	0	2 Sandwiches .. ..	1	0
8 Suppers .. ..	0	16	0	Neguss .. ..	1	0
Ale .. ..	0	4	6	9 Eating .. ..	9	0
Gin .. ..	0	2	0	Capular .. ..	1	0
168 teas .. ..	8	8	0	Supper and ale .. ..	2	4
Bread and cheese .. ..	0	2	0	½ pint of Turpentine .. ..	0	9
Lemonade .. ..	0	2	0	9 lbs. Amer Biscuit .. ..	9	0
Brandy .. ..	0	1	0			

To the credit side of this account, which is rather suggestive of liquidation, there appears—

Deduct for 13 lbs. of remains at 1s. 6d. .. 19s. 6d.

It seems evident from this that the remains were solids. The minute book of 1840, recording the preparations for the Festival of that year, contains the following resolution, duly moved, seconded, and carried:—

That the expenses under the head of Mendelssohn [!], Neukomm, Munden, and Regondi be reduced.

In 1837 (at which Festival Mendelssohn first appeared), and repeated in 1840, there is a curious resolution which shows commendable forethought on the part of the committee for those ladies in the gallery who were likely to faint:—

That Mr. Wateley be requested to provide Water and Salts for the gallery.

When will an exhaustive history of the Birmingham Musical Festival be written? There should be ample material for a most interesting and valuable book.

A CORRESPONDENT calls our attention to the fact that, like Samuel Wesley (*vide* p. 601 of our last number), the late Sir Frederick Ouseley was also prematurely despatched by one of his biographers. In "The Imperial Dictionary of Universal Biography," published in 1877, the notice of Ouseley, written by no less an authority than Dr. Rimbault, ends with these words: "He died in 1866." But this sad

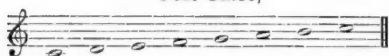


event did not occur till twenty-three years later! The same "Dictionary" gives some novel information in regard to Martini ("the German"), who is therein stated to have been "one of the first writers who, instead of the single line of figured *brass* which was formerly placed under songs, introduced a separate pianoforte accompaniment."

HERR EMMERICH KASTNER publishes in the *Weekblad voor Muziek*, of Amsterdam, some characteristic letters and notes written at different times by Franz Liszt. The following lines, dated June 6, 1849, addressed to a friend concerning Richard Wagner, who at the time was a fugitive from Dresden after the revolutionary outbreak in that capital, will be read with interest both in the light of subsequent events and as an instance of the writer's shrewd good sense. "Wagner," the Weimar pianist-conductor writes, "will by this time have happily arrived in Paris, whence he will furnish you with some big news about himself in the shape of a great new work which, I hope, he will succeed without too much difficulty in getting performed there in the course of the winter. His music is worth more, a thousand times, than his politics, and once the full tide of success to which he is entitled has come to him, I am convinced that he will no longer go astray on questions of *Verfassung* and rioting, which really are no business of his."

THE Post Office has been tried—if not in the balances, in the scales—and has not been found wanting. We recently despatched a post card from an East-coast watering-place addressed as follows:

"Miss W——,  
Post Office,



Cumberland."

Notwithstanding the absence of any time-signature the communication reached the addressee (at Seascale) with commendable promptitude. Who will say that the knowledge of music is not advancing in this country, even amongst men of letters?

SUPPLEMENTARY to the obituary notice of Mrs. Charles Lockey, given in another column, we record the following curious incident, which has been kindly communicated to us by her son, Mr. John Lockey. A deputation of gentlemen from the "Gentlemen's Concerts" at Manchester came to London to engage the principal artists for the season. They called upon Mrs. Lockey (then Miss Martha Williams) and enquired her terms. She named twenty-five guineas for each concert. They replied: "Oh! we don't know anything about guineas in Manchester. We are mostly men of business there, and guineas have gone out long ago! Call it *thirty pounds* and book it." She did.

THE syllabusses (A and B) of the examinations conducted by the Associated Board of the Royal Academy of Music and the Royal College of Music have now been issued. We are glad to notice a very welcome change in regard to the test pieces in the Local Centre Examinations. Hitherto there has been only one list of six selected pianoforte pieces which the candidate has to perform; but now there are *three* lists to select from. This is a step in the right direction which will be much appreciated by teachers.

WE have received a long letter from Mr. D. Davies, conductor of the Merthyr Choral Society, on the subject of the now famous Newport adjudication and the remarks of Mr. Joseph Bennett in support thereof. No good would arise from the publication of the letter. The incident has passed; enough has been said both *pro* and *con*, and we dismiss the matter by expressing a hope that adjudicators will continue fearlessly to do their duty and that conductors will, when a verdict is given against them, refrain from public protest. It may be added that Mr. Davies forwarded his letter to a local daily paper which has given a summary of its contents. This alone would be a sufficient reason for refusing admission to our columns.

THE sister of the great violinist Bazzini has presented to the Philharmonic Society of Brescia, of which town he was a native, a number of valuable autographs from his pen. Amongst these are the score of his only opera, "Turanda" (produced at La Scala), that of the symphonic poem entitled "Francesca da Rimini," the symphony-cantata, the string quartet, frequently performed in Germany, and many others, all of them written in a remarkably neat and clear hand. Bazzini's favourite violin, we may add, a superb Guarnerius del Gesù, has recently been acquired by a Leipzig dealer for the sum of eighteen thousand francs.

#### FACTS, RUMOURS, AND REMARKS.

FROM my large experience as a Festival-goer I am able to say with some confidence that the apparition of the metropolitan musical critic in the provinces has a peculiarly irritating effect upon his local brother. Again and again have I read that the Londoner is, in point of fact, a very offensive person. He condescends; he is "erudite" (this ironically); he swaggers; he plays the superior person in more subtle ways than swaggering, and so on. As far as I know, all these bad qualities and practices exist only in the imagination of the provincial journalist. The metropolitan critics are, generally speaking, a harmless body of men, whose one desire is to get their work done decently, tread upon nobody's toes in the doing of it, and go home again. Their modesty is a marvel considering the knowledge they have that but for the presence of the metropolitan press at festivals those meetings would have no more than local importance, and pass for ever from the ken of the nation at large.

IN connection with the recent Hereford Festival a provincial journal (for which I have the highest respect) indulged in its jealousy of the London critics by saying that, *faute de mieux*, those persons exercised their sportive wit upon the singing of a robin which had found its way into the Cathedral. So we did, some of us, and were very grateful to the little warbler for an incident which gave ten lines or so of "copy." Having made this frank confession, I may add that my provincial brother immediately preceded his attack by a paragraph in which seventeen lines were devoted to the same robin.

HEREFORD Festival was much over-policed; not by the good-natured and efficient constables of the city, but by the authorities of the Cathedral and others in office. I have commented elsewhere upon the offensive injunction—displayed in placards and printed on tickets—to remember that due respect should be paid to the house of God. What are we taken for? Are we "savages and men of



Ind?" And what did the clergy suppose we were likely to do after centuries of their own teaching? Did they think we should break into applause, insist on encores, and consume oranges and ginger beer? Fie upon it.

At Hereford the authorities do not seem to be aware that critics, after hearing a new work, have to go away and put their opinions into shape, and that it is desirable for someone to watch on their behalf the performance of whatever may follow. Consequently the press tickets were marked "Not transferable." I have often ignored that regulation without demur on the part of those who made it. But not at Hereford. There the law is enforced to the bitter end.

At Hereford visitors are liable to be harried. On one occasion I entered the Cathedral between the close of the prayers and the opening of the performance, and was proceeding decorously to my place when a gentleman in clerical garb (I am told he was the secretary) hurried up and said, in petulant fashion, "Will you take your seat? Will you take your seat? They are waiting to begin!" I answered nothing. You may not brawl in church.

The Times remarks that, in his new "Magnificat," Dr. Parry treats a certain theme with "a grandeur of conception, a certainty and power, which were entirely beyond Mendelssohn's reach." The statement as to Mendelssohn's limitations reflects only on the writer, and does not signify. It is much more important that Dr. Parry stands in need of salvation from some of his friends.

The story goes that when Ysaye was in Salt Lake City he heard a Miss Hawley sing, and advised her to study for light opera. I quote the sequel: "Miss Hawley paid no further heed to the virtuoso's advice. Indeed, she married a wealthy mining operator, Colonel Howard Cromwell Woodrow. She has now secured the usual separation *a mensâ et thoro*, and proposes as a natural sequence to astonish the world in light opera. And to think that there are still those who claim that romance is dead!" No, romance is not dead; only the conditions of its birth have changed. It now springs fully grown from the brains of paragraphists.

Writing in the *Pianist and Organist*, Mr. Hamilton C. MacDougall warns English organists that their American brethren now regard Paris as the capital of the organ playing world, *vice* London, superseded. This change he attributes to the presence and influence in the States of Mr. Guilman. Mr. MacDougall continues: "There are (can anyone deny it?) as talented men, as able performers, as great organists in London as in Paris. It therefore behoves the English organ school to send over its most brilliant representative for a tour in these United States if it wishes to retain at all the attention of the organ playing contingent. Does anyone doubt that not only fame but dollars have been the results alike for Guilman et Cie and the publishers of French organ music as well? Our English cousins might just as well as not share in Johnny Crapaud's good fortune. Send over your best organist." Now, gentlemen, choose your man.

An American paper has an article headed "The Wagner Ring in London." Of course the writer did not mean it.

MR. FINCK, who has written a Life of Wagner, is reported as saying: "I confess that, after being a musical critic for sixteen years, I am deathly tired of concerts, operas, and recitals of all descriptions. I long more and more for expression. . . . I long to go among savages, and hear them sing their thrilling war songs, or listen to their impassioned drum solos." Is this the end?

THE expected has happened—for a wonder—and the New York Symphony Society, in view of the continued putting-on of the dinner hour, has resolved to give all its concerts in the afternoon. A like step is looked for in the case of the Oratorio Society.

FOLLOWING the example of certain English musicians, some American reformers (?) are now discussing the propriety of omitting the repeats in symphonies and sonatas. The advocates of this change quote Dr. Parry's "Evolution of the Art of Music," especially the following sentence: "In modern times the repetition of the first half (of a movement in sonata form) is also commonly dispensed with, because the musical instinct has become so quick to grasp any indication of design that it no longer requires to have such things insisted on, and because the progress of music towards a more passionately emotional phase makes it noticeably anomalous to go through the same exciting crises twice over." *Apropos*, I should like to ask: (I.) Is the repeat of the first half commonly omitted? (II.) Does the first half exhibit design? and is it not rather a display of thematic material? (III.) Has not the repeat of the first half been retained for the purpose of impressing the themes upon the mind? As to the anomaly pointed out by Dr. Parry in the last clause of his sentence, I can only express my regret that the art of music is being shaped by the laws of the passionately emotional—if any such exist.

I HAVE a post card from Bergamo showing the Donizetti monument, the form and character of which might certainly, as report goes, have been suggested by Alma Tadema. It represents the composer, pen and manuscript in hand, seated on a marble bench listening to the Muse, who, standing by his side, strikes her harp and uplifts her voice. It is interesting to note the presence at the *filles* of "classical" artists like Joachim, Piatti, and Fanny Davies, to say nothing of Teresina Tua, Buonamici, Miss Alva, and Madame Melba. The great Italian master of song is worthily honoured.

MADAME FANNY MOODY and Mr. Charles Manners will soon issue the prospectus of their second opera competition, which is designed on a larger scale than its predecessor. A prize of £100, with a royalty of five per cent. on the net receipts of performance, will be offered for the best opera composed by a British subject, and a similar prize for a like work open to the world.

THE Rev. Mr. Hamer and his wife entertained many of the Hereford chorus on Festival Thursday in the grounds of Belmont.

CONSEQUENT upon a subscription, limited to a shilling per head, raised by the Hereford Festival band and chorus, a presentation was made to Miss

Anna Williams on the 16th ult. I am glad of it, and sincerely trust music-lovers generally will take steps, after the Birmingham Festival, effectively to recognise the services of an artist than whom nobody has shown higher ability and greater devotion.

THE Services (Te Deum and Benedictus) sung in Hereford Cathedral by members of the Three Choirs during Festival week were Garrett in E, Sinclair in F, Hopkins in F, and Gibbons in F. The anthems were "Blessed be the God and Father" (S. S. Wesley), "Bow Thine ear" (Byrd), "While the earth" (C. L. Williams), and "If we believe" (Goss).

JOSEPH BENNETT.

### CHURCH MUSIC.

RECENT events in connection with ecclesiastical solemnities seem to give point to the assertion that plain song is regaining in the Church something of its old position. To no small extent this revival is a matter of connection and association, or both. The strong wave of feeling in favour of a more carefully ordered ritual, including as it does appropriateness of surroundings, has been a large factor in this growth. The presence of figures of plain chant in music of all ages has been more or less marked, and is now distinctly noticeable; especially initial figures of melodies which seem to have been handed down from the ancient intonations of the modes, and permeated musical thought at all periods to no small extent. Then on all sides the revival of gothic architecture, antique furniture, and many other things of the days of old, is a distinct indication of the recognition of the "strange beauty of quaintness."

There is in this feeling a subtle human meaning which especially attaches itself to ancient ritual and old Church music. This influence is a communion, so to speak, with the spirit of things as known ages ago to our forefathers. No such feeling connects itself with any revival of Greek art; it is a form of thought related to the religious feeling of the Christian era, deepened by the veneration which age commands; and plain song has no stronger claim upon our emotions than lies in the fact that its, to us, quaint inflections were the sounds with which the early Church uplifted the voice of worship.

Much good work has been done by the Church Orchestral Society, a body which deserves far more practical support than has so far been accorded, in view of its maintenance and the enlargement of its operations. The society has undoubtedly two initial difficulties. These are found in the fact that the great Church festivals are everywhere celebrated on the same dates, and the want of adaptability of so many churches from the structural point of view. But these difficulties will be conquered by the authorities who have so far governed the society with marked skill and tact. One can well imagine the first of the two stated points being met by orchestral services being instituted during the octave of any given Church festival on week-day evenings, though the holiday craze may stand in the way of success in this direction. However, a more solid and lastingly useful remedy would be the training of the musically gifted young members of the various church institutions by the skilled performers of the society's orchestra, under the direction of the committee. To meet the second difficulty, the committee might well select a list of works suitable for small combinations of instruments and organ, and for churches of limited size and inadequate accommodation.

### ORGAN MUSIC.

READERS will recollect a few words anent the powerful and interesting organ at the beautiful Parish Church of Warwick, built by the Hope-Jones Company, which, among other features, has a successful application of Mr. Hope-Jones' useful invention, the double touch. It may not be universally known that the idea of conferring something approaching tone elasticity by means of touch has exercised various ingenious minds. One curious patent, dated August, 1881, entered under the names Schmoele and Mols, deals with what is termed "a keyboard of accentuation." Without going into anything like an attempted explanation, it may be stated that, starting with the common basis of a separate wind chest for each manual, all the wind chests are connected with the "keyboard of accentuation," each key of which is fitted with contact makers consisting of springs of various lengths. By different degrees of pressure the pipes of the various registers which may be drawn are severally and collectively made to speak; and this method is applicable to single notes as well as to the performance of notes in combination or chords. This plan may have as many different touches as the depth under each key will permit. Such a threefold touch would require most careful manipulation on the part of the player. The painstaking thought now being devoted to organ mechanisms will, in due course, doubtless secure a greatly increased elasticity of tone from the application of the player's touch.

Another development, which will prove of great service, is the extension of couplers, so practicable in the electric and tubular pneumatic actions. Many organists of high reputation have pleaded against the multiplication of couplers as leading to a tendency to play too often with mixed combinations, formed by coupling different manuals. But there are good reasons on the other side: the tendency to employ broad *piano* effects only to be secured by coupling different manuals, effects so often used in modern French organ music and a parallelism with the frequently mixed rich broad orchestral harmonies of our modern scores; the advantage of transferring for occasional use the *crescendo* of the swell to other manuals by means of couplers; and the rendering of solo passages in octaves by means of sub or super-octave couplers, an effect suggested probably by the melodies in octaves constantly presented in the orchestral works of our day.

It is true the beauty of single stops and the fine tone of the characteristically independent manuals are precious exponents of organ-tone, exactly as the different families of the orchestra are effectively heard separately. All the same, whilst carefully studying the perfectly smooth and tuneful sounds of single stops and the dignified independence of the tones of distinct manuals, the organist of the future will be called upon to know how to handle in subtle combinations and in harmonious action all the varied effects under his charge.

Messrs. Norman and Beard have recently completed for the Pollokshields Free Church an organ with three manuals and a well thought-out specification.

The imposing four-manual instrument in Halifax Parish Church, originally the work of Snetzler, is being re-built by Messrs. Abbot and Smith, of Leeds.

A novel and poetical idea comes from Montreal—an attempt to induce listeners to attend such a summer-eve performance as "A Twilight Recital." The programme of this, played at the St. James' Methodist Church, contained two pieces not much known here—Vespers by Suds and a Scherzo by Jadassohn.

Mr. G. T. Patman played a good programme at All Saints', Scarborough, on the 7th ult., including Smart's well known Andante and Finale and a movement from Widor's Seventh Organ Symphony. Mr. R. E. Parker's scheme for a recital on the 5th ult., at Wilmslow Parish Church, contained the *Allegro Maestoso* from Mr. J. E. West's admirable Sonata in D minor and "In Paradisum" by Dubois.

A very successful series of Recitals has just been concluded at St. John's Church, Boscombe, given by Messrs. George, Hume, H. Holloway, and R. Sharpe.

### FESTIVAL OF THE THREE CHOIRS.

(FROM OUR SPECIAL CORRESPONDENT.)

TIME is loading this festival with all that makes for veneration. There have been 174 meetings, the first of which seems, to one who looks at the calendar of events, as though it belonged to remote antiquity. There were living men in 1723 who might have seen King Charles beheaded, or, for that matter, taken part in the fight at Edge Hill and Marston Moor. Talk of a link with the past; surely this festival is one. It comes down through well-nigh two centuries, contemporary with all the events which have chiefly made our modern England. Is it wonderful that the three counties are proud of their music-meeting, its age, and its record?

The 174th festival was held at Hereford, beginning on Sunday, the 12th ult., and closing on Friday, the 17th ult. A new departure has to be noticed at the outset, the more imperatively because it involved a change greatly for the better. It had theretofore been the Hereford custom to "inaugurate" the meeting on Tuesday morning by a service and sermon, members of the three Cathedral choirs taking part. This was a survival from the very beginning; indeed, service and sermon once constituted the festival, if so it could then be called. The old function, brought religiously down to our day, has long seemed ineffective, and, in its limitations, inappropriate. Sooner or later, therefore, a change became inevitable, and Worcester first made it by holding a special service on Sunday morning; the music being supplied by the band and chorus, with some of the principal vocalists engaged at the festival. Hereford has now followed suit, and Gloucester, it is confidently expected, will do the same next year. The opening service, on the 12th ult., had particular musical interest conferred upon it by the production of a *Te Deum* and *Benedictus* specially composed by Mr. Edward Elgar. These works are adapted, by treatment and character, to exercise the minds of all who value the musical traditions of the English Church. Mr. Elgar, however, had not in view the requirements of ordinary service music. He wrote for festival use, scoring for full orchestra, and giving himself greater latitude in style and effect than would, perhaps, be appropriate in compositions designed to rank with the regular "services" of the Anglican repertory. It is beside the mark, therefore, to make comparisons, and all the critic has to do is to judge the new settings in the light of the composer's intentions. I spoke of them on the day of performance as "masterpieces of their kind," and such they seem to me now after full examination. The music and words possess only one spirit between them, and in every part their combined utterance is true in character, commanding in force. One best describes Mr. Elgar's work as showing the strong grasp of a man who is equal to his theme. He easily expresses in terms of music all the qualities of the verbal text. The composer employs recurring themes; being, to my mind, specially fortunate in his two main subjects, one of which is connected with the idea of praise; the other with that of prayer. The *Benedictus* has a beautiful independent opening, and concludes with matter already heard in the *Te Deum*, the whole being thus effectively rounded off. For festival purposes, and with an orchestra, these pieces are distinctly valuable. The performance, while not immaculate, was more than creditable. Other selections in the special service were Schubert's Symphony in B minor; a number, "How lovely is Thy dwelling-place," of Brahms's "German" Requiem; Elgar's

"Imperial" March, and Beethoven's "Hallelujah," from the "Mount of Olives."

The series of performances began on Tuesday morning with a programme designed to celebrate the Royal Jubilee. Perhaps the public had wearied of such functions, but it is a fact anyhow that the attendance was only eleven in excess of the smallest during the week. With the reason of this I do not specially concern myself, and pass on to the works presented. These comprised the National Anthem (solo by Miss Anna Williams), Handel's "Zadok the Priest," Beethoven's Symphony in C minor, Saint-Saëns's "The Heavens declare," Mendelssohn's "Hymn of Praise," and a "Hymn of Thanksgiving for the Queen's long Reign," the words selected and the music composed for the festival by Dr. Charles Harford Lloyd. It is not necessary to dwell upon the familiar works in this list. They could hardly go amiss in the tried and experienced hands of such artists as Madame Albani, Miss Anna Williams, Miss Jessie King, Mr. Edward Lloyd, Mr. Daniel Price, Mr. Watkin Mills, and Mr. Plunket Greene; Mr. Sinclair conducting with customary decision and success. For the words of his "Hymn of Thanksgiving," Dr. Lloyd laid Hymnal, Prayer Book, and the Psalms under contribution, with an effect which, though patchy, cannot be charged with suffering from lack of textual appropriateness. There are five numbers in the work. First, a fugal chorus on the opening stanza of Tate and Brady's "Through all the changing scenes of life"; second, a soprano solo, "Behold, O God, our defender"; third, a tenor solo and chorus, being a setting of the verses and responses beginning "O Lord, show Thy mercy upon us"; fourth, a duet for soprano and tenor, "O sing unto the Lord"; fifth, a fugal chorus, "The merciful and gracious God." Refusing the course taken by Mr. Elgar, Dr. Lloyd has kept closely to the orthodox Church style, save where, in the duet, he allows himself somewhat more latitude of expression. The fugal choruses resemble each other in structure pretty closely, and are written with obvious mastery of the form employed. Many worshippers of modernity have no doubt asked why the composer wrote a fugue at all. Choral fugues, nevertheless, are far from played out. They are a resource of which composers will go on availing themselves. At the same time, discretion should be used with regard to the words. The most satisfactory choral fugues, to my mind, are those in which only a brief text is employed, so that the entire verbal sense remains constantly before the mind. With a lengthy sentence the exigencies of the contrapuntal method disperse, so to speak, the meaning of the text. Dr. Lloyd seems to have perceived this, and made what are practically two fugues on the Tate and Brady stanza; starting a new subject at the third line. This left the verbal sense of the first fugue incomplete: "Through all the changing scenes of life, In trouble and in joy," being preposition clauses which have a definite signification only when joined to the remaining lines. The hymn-tune "Bedford" enters into the structure of both choruses. The themes are more or less derived from it, and in each the primitive form of the tune is used as a chorale. This is quite in the manner of Bach and the early contrapuntal masters, and, save as regards the dispersed sense of the verbal text, no objection can be raised against the effect. Dr. Lloyd uses his contrapuntal means with the ease and certainty of an accomplished technical musician. The solo numbers are, on the whole, very successful. So must be considered, at any rate, the beautiful tenor solos and chorus, and the animated, well-written duet for soprano and tenor. In a work of this class, composed with a feeling that the occasion for it had passed, it must be hard to keep the music at once elevated and interesting. Dr. Lloyd has not at every point overcome this difficulty. His flight is at moments depressed; but, taking the work for all in all, it constitutes a notable example of present-day Church composition, and is a fitting musical memorial of a great event. The composer conducted an efficient performance, in which, as may be supposed, Madame Albani and Mr. Lloyd did service which, for excellence, could not be surpassed.

Tuesday evening was occupied with a miscellaneous concert in the small and inconvenient Shire Hall. Only



familiar selections figured in the programme, among the more conspicuous being the Overture to "Die Zauberflöte," Grieg's Pianoforte Concerto in A minor (solo played by Mr. Oscar Meyer), and a group of Wagner pieces, including the "Flying Dutchman" overture, the Vorspiel and Liebestod of "Tristan," and the Prelude to the third act of "Die Meistersinger." It is unnecessary to dwell upon such well-known works and their performance, simply because a London band played them at Hereford. To the audience, it may be presumed, they were less like an oft-told tale than to Londoners who hear everything frequently. These festivals, indeed, have their chief musical use in partially making up to a rural population for the inevitable disadvantages of their position, and only with due regard to that point can the programmes be rightly judged. Madame Albani, Miss Marie Brema, and Mr. Plunket Greene were the vocalists.

Wednesday morning brought heavy work for the capital chorus, all the members of which, save about forty, had been gathered by Mr. Sinclair from the associated counties. The programme opened with Bach's cantata "A Stronghold sure," continued with a new Magnificat (Latin text) by Dr. Hubert Parry and a selection from "Parsifal," and ended with Spohr's "Last Judgment." Here was surely enough, as well for audience as performers, and it may be questioned whether many sat it out, despite the great favour in which the "Last Judgment" is held. Bach's cantata made no very lively impression. During some of the numbers the bearing of the audience suggested that they were more puzzled than pleased, and no wonder! for a good deal of Bach's vocal music requires a special training if there is to be appreciation. The public were on firm ground, of course, when "Ein feste Burg," the chorale upon which the work is founded, was running its majestic course, but where they were during some other parts I should not like to say. The chief points in the performance included a very fine rendering, by Mr. Plunket Greene, of the recitative and air, "Consider then, child of God." Mr. Greene may further be complimented upon his execution of the remarkable passages which run briskly about the chorale tune in the duet, "Our utmost might is all in vain." He was associated on this occasion with Miss Anna Williams, Mr. Lloyd Chandos, and Miss Jessie King. The "Parsifal" selection, in which Mr. Chandos and Mr. Greene took part, comprised the Good Friday music (orchestral only) and the *Finale* to the first act. Much pains had been taken in preparing these examples, and the performance thoroughly deserved the appreciation which seemed to attend it. Concerning Dr. Parry's Magnificat I shall, on this occasion, speak briefly, since the work is one which, while it strikes the hearer with an immediate sense of beauty and power, leaves him conscious that much remains to be revealed by fuller acquaintance. Only a single opinion found expression among the musicians who heard the Magnificat—an opinion that here was a composition which, though it might hurry some into extravagance of laudation, closed entirely the mouth of the caviller. For once, the entire press, as far as I saw, was in accord, giving substantially the same verdict; and we must all admit that when the press does agree its unanimity is wonderful. Dr. Parry employs but one soloist, a soprano (Miss Anna Williams), for whom he provided two remarkable airs, besides incidental passages. The text of the airs suggested vigorous handling, and the composer met the requirements with music of an antique cast, which brought to mind the rugged strength of Purcell's melody and the special character, also ruggedly strong, of "Art thou greater than our Father Jacob?" in Sterndale Bennett's "Woman of Samaria." The second air is perhaps the more remarkable of the two, in right of features which approach as near to originality as can now be expected. But it is in the choral numbers that the composer's power is most impressively displayed. The manner in which the old church intonation associated with the Magnificat is treated; the full, rich sonority secured throughout; the consummate directness with which effects are produced, and the general strength and solidity of the harmonic structure mark this work as deserving to rank among the greatest of recent achievements. Dr. Parry conducted, and afterwards declared his

satisfaction with the performance. He had every right to be satisfied. The attendance, 1,337, was the smallest of the week.

"Elijah" was given on Wednesday evening, and heard by 1,706 persons. This was the largest audience of the week. Nearly all the vocal artists engaged at the festival took part.

On Thursday morning the programme included Beethoven's Mass in D, Tchaikowsky's Symphony ("Pathetic") in B minor, and the first part of Haydn's "Creation."

The attendance was one of the largest, the figures standing at 1,449. Waiving unnecessary discussion of works which times without number have been the theme of criticism, I pass on to attempt a just appreciation of the choral performance in Beethoven's Mass. Rarely has that difficult music been attacked with greater spirit or more signal success. Every performer was on his mettle, and, made confident by adequate preparation, discharged his task with positive enthusiasm. All honour to the Hereford chorus for an unquestionably great achievement. The orchestra was not so satisfactory, but the solo vocalists—Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills—fully met all demands.

On Thursday evening an audience of 1,435 listened to Gounod's "Redemption," and on Friday morning "The Messiah" drew its customary crowd of votaries, well ending a festival upon which the conductor, Mr. Sinclair, can look back with satisfaction and even with pride. In all respects, musically and financially, the meeting was up to the mark.

#### SAMUEL WEBBE.

ATTENTION has recently been called to that eminent glee composer, Samuel Webbe, by the erection of a monument to his memory in Old St. Pancras Churchyard, where he is buried. Webbe, who was a Roman Catholic, was for many years organist of the chapel of the Sardinian Embassy. In this connection our contemporary the *Tablet* has discovered in the *Laity's Directory* for 1793 the following interesting announcement: "Sardinian Chapel—Mr. Webb (*sic*) gives instruction *gratis* every Friday evening at 7 o'clock to such young gentlemen as present themselves to learn the Church Music." In all the dictionaries Webbe is stated to have been born at Minorca, but there would seem to be some doubt upon this point. The *Gentleman's Magazine* of 1816 (the year of Webbe's death) contains a most interesting obituary notice of this worthy musician, which we quote in full:

"S. Webbe, Esq., by his general as well as professional erudition, the acuteness of his perception, the solidity of his judgment, the impressiveness of his language, his universal philanthropy, the simplicity of his heart, and the dignified amenity of his manners, excited the admiration and love of those who enjoyed the happiness of his acquaintance. He afforded one of the most extraordinary instances of a life well spent, in the genuine sense of the expression, that is not often presented to our knowledge. He was born in 1740, of parents of high respectability and independent fortune. His father was sent to Minorca, under some Government appointment, while he was yet an infant of scarcely a year old [this seems to infer that he was not born at Minorca]; and having settled his establishment there, had already written for his wife, with her infant child, to join him; which, however, before the preparation for their departure could be completed, were followed by letters announcing his death. Independent of the shock on his wife, this event was followed by unfair proceedings, and by the diversion of property from its rightful descent, on the part of those who had the power of controlling the disposal. His wife was thus reduced to a state of comparative penury, which proved disastrous to the future fortunes of his infant son. She could extend to him little advantage of education, but being intent upon rendering him capable of providing for himself, she bound him apprentice to a cabinet-maker at the early age of eleven years. This arrangement, however, was so little to his taste, that no sooner were the seven long years elapsed than he determined to abandon the workshop, and contemplated with infinite regret what he regarded as a total loss of a considerable and valuable portion of his early life. Within a year after this emancipation (for such he always



considered it) he lost his mother, and with her the little means of support derived from her slender income. Thus destitute of any visible means of support, and still under twenty years of age, he turned his attention to the employment of copying musick, as connected with an art of which he was passionately fond, but with which as yet he was totally unacquainted; he obtained his principal employment from Mr. Welcher, keeper of a well-known old music-shop in Gerrard Street, Soho, through whom he became acquainted with a musician of the name of Barbandt, a professor of no particular skill, but from whom he rapidly acquired the rudiments of musick, which his own intense study and observation soon enlarged into a thorough knowledge of the art. At the expiration of his apprenticeship, he applied himself sedulously to the acquirement of Latin, and did not allow himself to be interrupted by the subsequent necessity of copying music for a subsistence, though when fully employed he would sit till past twelve at night and return to it by five in the morning for a week in succession. He followed the Latin by the study also of French, still appropriating every moment of intermission from those employments suggested by necessity, and excited by an anxious thirst for self-improvement, to the ardent study of musick, of which he had now determined to make himself completely master. His necessities were augmented at the age of twenty-three by the addition of a wife, and in the following year of a child; but as difficulties increased, so seemed also to increase his thirst of knowledge; and soon after the birth of his first child, he furnished himself with an Italian master.

"About this time he ventured to become a teacher of musick and his progress in the art fully warranted this undertaking, though he was then but twenty-five years of age, and it was but six years since his first acquaintance with the rudiments of musick. From this period, scarcely a single year passed without producing the reward of one and often two prize-medals, down to the time when the club desisted from affording such liberal encouragement to that most delightful and social description of vocal musick, glees. His literary studies were subsequently enlarged by the successive acquisition of the German, Greek, and lastly the Hebrew language; in the reading and understanding of which last (Hebrew) he was acknowledged, ten years ago, by his master, a venerable and skilful Rabbi, who visited him in that capacity, to be equal to himself. Although it may seem of minor importance to speak, in the midst of a commentary upon the varied faculties and acquirements of his mind, of his bodily graces, it is in point to shew that in the vast range of objects which his ardent industry embraced, these coadjutors were not neglected, and, in truth, he long excelled in the manly and graceful exercises of fencing and dancing. But superior to all these faculties of mind and these graces of body were the indescribable excellencies, the simplicity, the tenderness, the thorough goodness of his heart. His works are extremely numerous, as well as infinitely varied—having written largely for the Church; his anthems are in use in almost every Cathedral in the Country; he composed also two or three Operas, many quartets and instrumental lessons, numerous songs, some of them highly distinguished as public favourites, as 'The Mansion of Peace,' &c.; and glees innumerable, and so well known as to require no formal eulogium. As an English composer, he will always rank with Lock, Morley, Purcell, and Arne; while as a man and a scholar, his transcendent qualities raise him high among the most renowned of British Worthies."

Webbe's familiar long metre tune "Melcombe" first appeared in "A collection of Motetts and Antiphons | for 1, 2, and 3 voices | For chorus | calculated for the more solemn parts | of | Divine worship | by | S. Webbe." The preface is dated "Aug. 1792" and the tune appears in the following form:—



The tune very shortly afterwards appeared for the first time as "Melcombe" in Part II. of Harrison's "Sacred Harmony," where it is designated "Melcombe L.M. ♯" and is set, in four parts, to the words "O render thanks to God above."

### THE COMING SEASON.

THE winter season of 1897-8, now about to commence, promises to be exceptionally busy, as it also promises to be of exceptional interest, and voracious indeed must be the appetite of the musical amateur whose cravings are not satisfied with the feast of good things set before him, it indeed he do not find it an *embarras de choix*. Dealing first with our leading metropolitan choral body, the Royal Choral Society, so ably directed by Professor Sir Frederick Bridge, we are promised at the

#### ROYAL ALBERT HALL

a series of eight subscription concerts with an extra performance of "The Messiah" on Good Friday, the annual performance of the same work on New Year's Day being, by desire of many subscribers, included in the series. The concerts will commence on November 11 with "Elijah," the cast including Madame Albani, Mdle. Giulia Ravogli, Mr. Lloyd, and Mr. Santley. The other announcements are Berlioz' "Faust," December 9; the "Creation," January 1; "The Redemption," on Ash Wednesday; Beethoven's "Ruins of Athens" (for which a new English version has been prepared by Mr. Paul England) and a new cantata by Franco Leoni, "The Gate of Life," on March 16; the final concert, on May 5, including "The Golden Legend" and the conductor's Jubilee cantata "The Flag of England," repeated by desire. The chief artists engaged, in addition to those already named, are Miss Ella Russell, Miss Esther Palliser, Miss Clara Butt, Madame Belle Cole, Mr. Ben Davies, Mr. Philip Brozel, Mr. Lloyd Chandos, Mr. Andrew Black, and Mr. Watkin Mills. Miss Anna Williams's "farewell" concert will take place on the 13th inst., when she will be assisted by a number of eminent artists who have been her colleagues on many occasions. At the

#### QUEEN'S HALL,

in addition to the Promenade Concerts, which will terminate on the 16th inst., the enterprising manager, Mr. Robert Newman, announces three series of concerts, conducted by M. Lamoureux; so that instead of having, as last season, a week's performances under the great French conductor, there will be—first, four concerts, on November 3, 10, 24, and December 1; a second set of four concerts, on February 2, 16, March 2 and 15; and, finally, two concerts, on April 20 and May 4. M. Lamoureux will not bring over a French orchestra, but will conduct Mr. Newman's permanent orchestra, which will be augmented to 103 performers for these concerts. The programmes of the first four are of very great interest, but why should the titles of the works be announced in French? Mr. Henry J. Wood will conduct a series of Saturday Afternoon Symphony Concerts, on the 30th inst., November 6, 13, 20, 27; December 4; January 15, 22, 29; February 5, 12, 19, 26; and March 5, 12, and 19, which will necessitate the discontinuance of the Winter Saturday Night Promenade Concerts. The autumn season of the Philharmonic Society will consist of three concerts, on November 4, 18, and December 2, and special interest will be imparted by the presence of Herr Grieg, Herr Humperdinck, and Herr

Richard Strauss, who will respectively conduct some of their own compositions. There will be three Richter Concerts, on Monday evenings, the 18th and 25th inst., and November 1, and six Wagner Concerts, under the conductorship of Herr Felix Mottl, Herr Hermann Levi, Herr Richard Strauss, and Herr Felix Weingartner, on Tuesday evenings, November 9, 16; December 7, April 26, May 17, and Thursday evening, June 16. The London Ballad Concerts will take place on Saturdays, 23rd inst., December 11, January 8, March 26; Wednesdays, November 10, 24, January 26, February 9, March 9, with the usual sacred concert on Ash Wednesday evening. The Sunday Afternoon Orchestral Concerts were resumed on Sunday afternoon, the 19th ult., with the permanent orchestra of ninety performers, under the direction of Mr. Henry J. Wood, who will now also conduct the Queen's Hall Choral Society. The National Sunday League will resume its series of oratorio performances on Sunday evenings throughout the winter, and, indeed, right on to the summer of 1898. Mr. Willy Hess's Cologne Quartet will give a recital of chamber music in the Queen's (Small) Hall on December 2. It will be remembered that the last concert of this Quartet, in June, had to be postponed owing to the illness of one of the members.

#### ST. JAMES'S HALL.

The Popular Concerts will be resumed on Monday, November 1, and Saturday, November 6. There will be the usual interregnum after Saturday, December 18, until Monday, January 3, and the concerts will then continue until April 4. The Ballad Concerts will be given on the afternoons of November 3, 10, 17, 24; January 26; February 2, 9, 16; March 2, 9, and a sacred concert on Ash Wednesday evening. Mr. Vert will give three morning concerts on the 16th, 23rd, and 30th inst. The artists who will appear at these concerts will be Madame Albani, Miss Ella Russell, Miss McIntyre, Miss Clara Butt, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Santley, Mr. Andrew Black, Signor Foli, Mr. George Grossmith, and others. Herr Busoni will give six afternoon pianoforte recitals commencing on November 4. Herr Georg Liebling will give two afternoon pianoforte recitals on November 8 and 15—the first concert will be orchestral. Mr. Ambrose Austin's annual Scotch ballad concert will take place as usual on St. Andrew's Day, November 30. In addition to the preceding events, recitals will be given by M. Jean and Mdlle. Ten Have, Herr Hyllested, Mdlle. Dubois, and notably by Edvard Grieg; also concerts by Mr. Charles Jacoby and Mdlle. Ella Pancera. On the 28th inst. and November 5 a concert-lecture on Greek music will be given by M. Bourgault-Ducoudray and M. Aramis, with illustrative remarks delivered by Mr. E. F. Jacques.

#### CRYSTAL PALACE.

The forty-second annual series of Saturday concerts will commence on the 9th inst., when Madame Blanche Marchesi will be the vocalist, and an infant pianist, Bruno Steindel (seven years of age) will make his first appearance in England. The concerts will continue until November 27, the artists announced being Miss Ella Russell, Mdlle. Zélie de Lussan, Miss Esther Palliser, Miss Clara Butt, Mr. Edward Lloyd, Mr. John Child, and Mr. Santley (vocalists); Miss Maud McCarthy, M. Jean Ten Have, and M. Gregorowitsch (violinists); Herr Robert Hausmann (violinist), and Miss Fanny Davies, M. Gabrilowitsch, and Mr. Eugene d'Albert (pianists). Mr. Manns, needless to say, will conduct. On and after the 4th inst. the Crystal Palace orchestra will give both afternoon and evening concerts. On Thursday evenings the concerts will be vocal and instrumental, with occasional performances of popular oratorios at popular prices, under the direction of Mr. Manns; and on Saturday evenings there will be Promenade concerts by the Crystal Palace military band, under the direction of Mr. Herbert Godfrey.

MR. CLIFFORD HARRISON'S Recitals will be resumed tomorrow, the 2nd inst., at Steinway Hall; and Mr. Charles Fry's Recitals, with Miss Olive Kennett, have been postponed until the spring. The importance attached to music, in association with recitation, by these reciters causes their performances to be of interest to musical readers.

#### PROMENADE CONCERTS.

MR. ROBERT NEWMAN began his third series of promenade concerts at the Queen's Hall on August 28. As last year, the orchestra consists of ninety performers; but, in pursuance of his commendable object to form a permanent orchestra of the highest calibre, he has re-organised his band and elected twenty-seven new instrumentalists, many of whom are well-known players of their respective instruments. Mr. Henry J. Wood has made no less progress in the art of conducting than the improvement effected in his forces, and his readings of classic masterpieces and works of all schools have shown uncommon artistic intuition and rare ability to secure desired effects. The practice of devoting certain nights to particular composers has been wisely modified, works by other writers being included in the respective programmes, with increase of their attractiveness. As an educational medium the concerts have been no less so than in previous seasons; and as an indication of the healthy influence they are exerting may be quoted the plebiscite concert on the 21st ult., when the following selection was made: Overture to "Tannhäuser," Tchaikowsky's Sixth Symphony, "Peer Gynt" Suite, "Ride of the Valkyries," and Fantasia on Gounod's "Faust." A commendable feature of the programmes has been the inclusion of works by English composers, and this list comprises Sullivan's "Di Ballo" Overture and "Graceful Dance" from his music to "Henry VIII.," Cowen's "Four Old English Dances" and the Suite de Ballet "In Fairyland," and the Masque from Edward German's incidental music to "As you Like It," written for Mr. Alexander's production of Shakespeare's play at the St. James's Theatre in December last. Several interesting novelties have also been heard.

On the 1st ult. the first performance in England was given of César Cui's "Suite-Miniature" (Op. 20). This consists of six movements, severally entitled "Petite Marche," "Impromptu à la Schumann," "Cantabile," "Souvenir Dououreux," "Berceuse," and "Scherzo Rustique." They possess few of the characteristics of Slavonic music, but are neatly written and are pleasing in nature.

On the 3rd ult. a Romance and Fandango, by Nápravnik, were heard for the first time. These pieces are much more representative of the Russian school than the preceding by Cui, and justify Nápravnik being placed amongst Russian composers, although by birth he is a Bohemian. The next novelty, presented on the 4th ult., was an *entr'acte*, entitled "Summer Dreams," by Mr. W. H. Squire. This was an unpretentious but extremely attractive piece, and met with a very hearty reception. Another new work by an Englishman, Mr. T. H. Frewin, was produced on the 10th ult. Mr. Frewin is a member of Mr. Newman's orchestra and has contributed to the programme on previous occasions. His latest production, however, is the most important and also the best of his compositions. It consists of seven "Sketches for Orchestra," which have for their basis the famous soliloquy in "As you Like It," the "Seven ages of man." The second and third numbers show a sense of humour which is happily expressed, but the best section is the last, in which the preceding themes are deftly introduced and effectively treated. Mr. E. F. Jacques still continues his instructive and interesting analytical remarks.

#### FRANCO LEONI'S "RIP VAN WINKLE."

MUCH interest pertained to Mr. E. C. Hedmond's production, on the 4th ult., at Her Majesty's Theatre, of Messrs. William Akerman and Franco Leoni's romantic opera "Rip van Winkle." In sundry songs and especially in a cantata entitled "Sardanapalus" (produced at the Queen's Hall on March 7 last year, under the direction of Mr. Betjemann), Mr. Leoni had given testimony of possessing musical gifts from which good fruit might be expected. Before, however, considering the music of "Rip van Winkle" it will be well to glance at the libretto. This, in common with that of Planquette's comic opera of the same name, is founded upon Washington Irving's famous romance, but Mr. Akerman has changed *Rip's* wife from a sould as drawn by Irving into an affectionate spouse. This is an artistic mistake, whereby a valuable contrast is

## ANTHEM FOR CHRISTMAS.

Words from Hymns A. &amp; M.

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Composed by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante con moto.* *poco rit.* *mf* *a tempo.*

SOPRANO. *poco rit.* *mf* *a tempo.*

ALTO. *poco rit.* *mf* *a tempo.*

TENOR. *poco rit.* *mf* *a tempo.*

BASS. *poco rit.* *mf* *a tempo.*

ORGAN. *Andante con moto.* *poco rit.* *a tempo.*

*Sw. p* *Gt. mf* *mf Sw. to Oboe.*

*♩ = 60.*

*cres.*

come, Re-deem-er of man-kind, ap-pear, Thee with full hearts the Vir-gin-born we

*cres.*

*Ped.*

*f*

O come, Re-deem-er of man-kind, ap-pear, Thee with full hearts the

O come, Re-deem-er of man-kind, ap-pear, Thee with full . .

greet; O come, . . Re-deem-er of man-kind, ap-pear, Thee . . with full

O come, Re-deemer of man-kind, ap-pear, Thee . . with full hearts the

*f Gt.*

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Richard Strauss, who will respectively conduct some of their own compositions. There will be three Richter Concerts, on Monday evenings, the 18th and 25th inst., and November 1, and six Wagner Concerts, under the conductorship of Herr Felix Mottl, Herr Hermann Levi, Herr Richard Strauss, and Herr Felix Weingartner, on Tuesday evenings, November 9, 16; December 7, April 26, May 17, and Thursday evening, June 16. The London Ballad Concerts will take place on Saturdays, 23rd inst., December 11, January 8, March 26; Wednesdays, November 10, 24, January 26, February 9, March 9, with the usual sacred concert on Ash Wednesday evening. The Sunday Afternoon Orchestral Concerts were resumed on Sunday afternoon, the 19th ult., with the permanent orchestra of ninety performers, under the direction of Mr. Henry J. Wood, who will now also conduct the Queen's Hall Choral Society. The National Sunday League will resume its series of oratorio performances on Sunday evenings throughout the winter, and, indeed, right on to the summer of 1898. Mr. Willy Hess's Cologne Quartet will give a recital of chamber music in the Queen's (Small) Hall on December 2. It will be remembered that the last concert of this Quartet, in June, had to be postponed owing to the illness of one of the members.

#### ST. JAMES'S HALL.

The Popular Concerts will be resumed on Monday, November 1, and Saturday, November 6. There will be the usual interregnum after Saturday, December 18, until Monday, January 3, and the concerts will then continue until April 4. The Ballad Concerts will be given on the afternoons of November 3, 10, 17, 24; January 26; February 2, 9, 16; March 2, 9, and a sacred concert on Ash Wednesday evening. Mr. Vert will give three morning concerts on the 16th, 23rd, and 30th inst. The artists who will appear at these concerts will be Madame Albani, Miss Ella Russell, Miss McIntyre, Miss Clara Butt, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Santley, Mr. Andrew Black, Signor Foli, Mr. George Grossmith, and others. Herr Busoni will give six afternoon pianoforte recitals commencing on November 4. Herr Georg Liebling will give two afternoon pianoforte recitals on November 8 and 15—the first concert will be orchestral. Mr. Ambrose Austin's annual Scotch ballad concert will take place as usual on St. Andrew's Day, November 30. In addition to the preceding events, recitals will be given by M. Jean and Mdlle. Ten Have, Herr Hyllested, Mdlle. Dubois, and notably by Edvard Grieg; also concerts by Mr. Charles Jacoby and Mdlle. Ella Pancera. On the 28th inst. and November 5 a concert-lecture on Greek music will be given by M. Bourgault-Ducoudray and M. Aramis, with illustrative remarks delivered by Mr. E. F. Jacques.

#### CRYSTAL PALACE.

The forty-second annual series of Saturday concerts will commence on the 9th inst., when Madame Blanche Marchesi will be the vocalist, and an infant pianist, Bruno Steindel (seven years of age) will make his first appearance in England. The concerts will continue until November 27, the artists announced being Miss Ella Russell, Mdlle. Zelig de Lussan, Miss Esther Palliser, Miss Clara Butt, Mr. Edward Lloyd, Mr. John Child, and Mr. Santley (vocalists); Miss Maud McCarthy, M. Jean Ten Have, and M. Gregorowitsch (violinists); Herr Robert Hausmann (violinist), and Miss Fanny Davies, M. Gabrilowitsch, and Mr. Eugene d'Albert (pianists). Mr. Manns, needless to say, will conduct. On and after the 4th inst. the Crystal Palace orchestra will give both afternoon and evening concerts. On Thursday evenings the concerts will be vocal and instrumental, with occasional performances of popular oratorios at popular prices, under the direction of Mr. Manns; and on Saturday evenings there will be Promenade concerts by the Crystal Palace military band, under the direction of Mr. Herbert Godfrey.

MR. CLIFFORD HARRISON'S Recitals will be resumed to-morrow, the 2nd inst., at Steinway Hall; and Mr. Charles Fry's Recitals, with Miss Olive Kennett, have been postponed until the spring. The importance attached to music, in association with recitation, by these reciters causes their performances to be of interest to musical readers.

#### PROMENADE CONCERTS.

MR. ROBERT NEWMAN began his third series of promenade concerts at the Queen's Hall on August 28. As last year, the orchestra consists of ninety performers; but, in pursuance of his commendable object to form a permanent orchestra of the highest calibre, he has re-organised his band and elected twenty-seven new instrumentalists, many of whom are well-known players of their respective instruments. Mr. Henry J. Wood has made no less progress in the art of conducting than the improvement effected in his forces, and his readings of classic masterpieces and works of all schools have shown uncommon artistic intuition and rare ability to secure desired effects. The practice of devoting certain nights to particular composers has been wisely modified, works by other writers being included in the respective programmes, with increase of their attractiveness. As an educational medium the concerts have been no less so than in previous seasons; and as an indication of the healthy influence they are exerting may be quoted the plebiscite concert on the 21st ult., when the following selection was made: Overture to "Tannhäuser," Tchaikowsky's Sixth Symphony, "Peer Gynt" Suite, "Ride of the Valkyries," and Fantasia on Gounod's "Faust." A commendable feature of the programmes has been the inclusion of works by English composers, and this list comprises Sullivan's "Di Ballo" Overture and "Graceful Dance" from his music to "Henry VIII.," Cowen's "Four Old English Dances" and the Suite de Ballet "In Fairyland," and the Masque from Edward German's incidental music to "As you Like It," written for Mr. Alexander's production of Shakespeare's play at the St. James's Theatre in December last. Several interesting novelties have also been heard.

On the 1st ult. the first performance in England was given of César Cui's "Suite-Miniature" (Op. 20). This consists of six movements, severally entitled "Petite Marche," "Impromptu à la Schumann," "Cantabile," "Souvenir Dououreux," "Berceuse," and "Scherzo Rustique." They possess few of the characteristics of Slavonic music, but are neatly written and are pleasing in nature.

On the 3rd ult. a Romance and Fandango, by Nápravnik, were heard for the first time. These pieces are much more representative of the Russian school than the preceding by Cui, and justify Nápravnik being placed amongst Russian composers, although by birth he is a Bohemian. The next novelty, presented on the 4th ult., was an *entr'acte*, entitled "Summer Dreams," by Mr. W. H. Squire. This was an unpretentious but extremely attractive piece, and met with a very hearty reception. Another new work by an Englishman, Mr. T. H. Frewin, was produced on the 10th ult. Mr. Frewin is a member of Mr. Newman's orchestra and has contributed to the programme on previous occasions. His latest production, however, is the most important and also the best of his compositions. It consists of seven "Sketches for Orchestra," which have for their basis the famous soliloquy in "As you Like It," the "Seven ages of man." The second and third numbers show a sense of humour which is happily expressed, but the best section is the last, in which the preceding themes are deftly introduced and effectively treated. Mr. E. F. Jacques still continues his instructive and interesting analytical remarks.

#### FRANCO LEONI'S "RIP VAN WINKLE."

MUCH interest pertained to Mr. E. C. Hedmond's production, on the 4th ult., at Her Majesty's Theatre, of Messrs. William Akerman and Franco Leoni's romantic opera "Rip van Winkle." In sundry songs and especially in a cantata entitled "Sardanapalus" (produced at the Queen's Hall on March 7 last year, under the direction of Mr. Betjemann), Mr. Leoni had given testimony of possessing musical gifts from which good fruit might be expected. Before, however, considering the music of "Rip van Winkle" it will be well to glance at the libretto. This, in common with that of Planquette's comic opera of the same name, is founded upon Washington Irving's famous romance, but Mr. Akerman has changed Rip's wife from a scold as drawn by Irving into an affectionate spouse. This is an artistic mistake, whereby a valuable contrast is



## ANTHEM FOR CHRISTMAS.

Words from *Hymns A. & M.*

Composed by JOHN E. WEST.

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SOPRANO. *Andante con moto.* *poco rit.* *mf* *a tempo.*  
 ALTO. *poco rit.* *mf* *a tempo.*  
 TENOR. *poco rit.* *mf* *a tempo.*  
 BASS. *poco rit.* *mf* *a tempo.*  
 ORGAN. *Andante con moto.* *poco rit.* *a tempo.*  
*Sw. p* *Gt. mf* *mf Sw. to Oboe.*

*cres.*  
 come, Re-deem-er of man-kind, ap-pear, Thee with full hearts the Vir-gin-born we  
*cres.*  
 Ped.

O come, Re-deem-er of man-kind, ap-pear, Thee with full hearts the  
 O come, Re-deem-er of man-kind, ap-pear, Thee with full  
 greet; O come, . . . Re-deem-er of man-kind, ap-pear, Thee . . . with full  
 O come, Re-deemer of man-kind, ap-pear, Thee . . . with full hearts the  
*f Gt.*

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Vir-gin-born we greet, . . Thee with full hearts the Vir-gin-born we greet ;  
 hearts, . . . Thee with full hearts, Thee with full hearts the Vir-gin-born we greet ;  
 hearts . . the Vir-gin-born we greet, Thee with full hearts the Vir-gin-born we greet ;  
 Vir - gin-born we greet, the Vir - gin - born we greet ;

*mf Diaps.*

Let ev-'ry age with rapt a -  
 Let ev-'ry age with rapt a - maze - ment hear That

*mf*  
*Sw. with Oboe.*  
*mp*  
*Ped.*

Let ev-'ry age with rapt a - maze - ment hear That  
 Let ev-'ry age with rapt a - maze - ment hear That won - drous birth, that  
 - maze - ment hear That won - drous birth which for . . our God is meet, that  
 won - drous birth which for . . our God is meet, that wondrous birth which for our

*mf*  
*cres.*  
*f*  
*Gt.*  
*cres.*

October 1, 1897.  
Grandioso.

*Grandioso.*

won-drous birth . . which for our God . . is meet. O come, Re -

won - drous birth which for our God . . is meet. O come, Re -

won - drous birth which for our God . . is meet. O come, Re -

God is meet, . . . is meet. O come, Re -

*Ped. poco stac.*

deem - er of mankind, ap - pear, Thee with full hearts the Vir - gin-born we greet ;

deem - er of mankind, ap - pear, Thee with full hearts the Vir - gin-born we greet ;

deem - er of mankind, ap - pear, Thee with full hearts the Vir - gin-born we greet ;

deem - er of mankind, ap - pear, Thee with full hearts the Vir - gin-born we greet ;

Let ev'ry age with rapt a-maze - ment hear That won-drous birth which for our God is

Let ev'ry age with rapt a-maze - ment hear That won-drous birth which for our God is

Let ev'ry age with rapt a-maze - ment hear That won-drous birth which for our God is

Let ev'ry age with rapt a-maze - ment hear That won-drous birth which for our God is

*pesante e poco riten.*

meet, that won-drous birth which for our God is meet, that wondrous birth which for our God . . is

*pesante e poco riten.*

meet, that won-drous birth which for our God is meet, that wondrous birth which for our God is

*pesante e poco riten.*

meet, that won-drous birth which for our God is meet, that wondrous birth which for our God is

*pesante e poco riten.*

meet, that won-drous birth which for our God is meet, which for our God . . . is

*If poco riten.* *Sw. mp*

*a tempo.* *p* *dim.* *dim. e rit.* *pp*

meet. O come, . . O come. . .

*a tempo.* *p* *dim.* *dim. e rit.* *pp*

meet. O come, . . O come. . .

*a tempo.* *p* *dim.* *dim. e rit.* *pp*

meet. O come, . . O come. . .

*a tempo.* *p* *dim.* *dim. e rit.* *pp*

meet. O come, . . O come. . .

*a tempo.* *dim.* *p* *Sw. pp rit.*

**SOPRANO SOLO.** *tranquillo.*

*L'istesso tempo.* *p* *How doth Thy lowly man-ger radiant shine! On the sweet breath of night new*

*L'istesso tempo.* *Sw. with Oboe. p Oboe in.*



splen - dour grows; So . . may our spirits glow with faith Di - vine, Where no dark cloud of sin shall in - ter -

pose,  
FULL.  
*mp*  
How doth Thy lowly manger ra - dant shine! On the sweet breath of night new splen - dour grows;  
*pp legato.*  
How doth Thy low - ly man - ger ra - dant shine, . . . ra - dant shine!  
*pp legato.*  
How doth . . Thy low - - ly man - ger ra - dant shine!  
*pp legato.*  
How doth Thy low - - ly man - ger ra - dant shine!

So . . may our spirits glow with faith Di - vine, Where no dark cloud of sin shall in - ter - pose, . . . where no dark  
So . . may our spi - rits, spi - - rits glow with faith Divine, glow . . with  
So may . . our spi - - rits glow with faith Di - vine, . . with  
So may our spi - - rits glow with faith, glow . . with

*rit.*  
cloud of sin . . shall in - ter - pose.

*rit.* *pp*  
faith . . Di - vine.

*rit.* *pp*  
faith . . Di - vine.

*rit.* *pp*  
faith . . Di - vine.

*rit.* *pp* *dim. rit.*

**FULL.**  
*Allegro moderato e maestoso.* *cres.* *ff* *Poco più mosso.*

*f* All praise, . . . all praise and glo - ry,

*f* All praise, . . . all praise and glo - ry,

*f* All praise, . . . all praise and glo - ry,

*f* All praise, . . . all praise and glo - ry,

*f* All praise, . . . all praise and glo - ry,

*Allegro moderato e maestoso.*  $\text{♩} = 76.$  *Poco più mosso.*  $\text{♩} = 88.$

*Gt. f* *cres.* *ff* *f*

all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His

all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His

all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His

all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His

*f*

On - ly Son, All praise and glo - ry, Ho - ly Ghost, to Thee,

On - ly Son, All praise and glo - ry, Ho - ly Ghost, to Thee,

On - ly Son, All praise and glo - ry, Ho - ly Ghost, to Thee,

On - ly Son, All praise and glo - ry, Ho - ly Ghost, to Thee, Both now, and while e -

Both now, and while e -

Both now, and while e - ter - nal a - ges run,

Both now, and while e - ter - nal a - ges run, while e - ter - nal

- ter - nal a - ges run, while e - ter - nal a - ges run,

- ter - nal a - ges run, both now, and while e - ter - nal a - ges run. A - - men, ..

both now, and while . . e - ter - nal a - ges run. A - - men, A -

a - ges run, both now, and while e - ter - nal a - ges run. A - - men, A -

both now, and while e - ter - nal a - ges run, while a - ges run. A - - men, ..

*cres.*

( 7 )





lost, much humour is banished, and sympathy with *Rip* is diminished. With this exception Mr. Akerman's book is commendable. It is no easy task to write an entire libretto in rhyme, to vary the metre for musical requirements, to avoid words difficult to vocalise, and, above all, to relate the story in a direct fashion imperative to successful dramatic diction. All this, however, the author may be said to have fairly accomplished, and the book is readable as well as singable, and contains some humorous lines—as, for instance, when *Rip*, seeking for his wife and suddenly confronted with his rapacious creditor, quietly remarks:—

I'm looking for a pleasant face—  
Yours comes most oddly out of place.

Mr. Leoni is by birth an Italian, and although he has long lived in England and his music shows that he is well acquainted with the most successful works of modern composers of various nationalities, he has wisely let the spirit of the "sunny South" dominate his conception. We advisedly use the word "wisely," as composers speak most effectively when they do so in the musical idiom of their nationality. Mr. Leoni's music is consequently chiefly distinguished by melodious grace of that suave and flowing character which seems to be inspired by Italian skies. When need be, however, it is not lacking in dramatic force; and in this particular Mr. Leoni's work may not only be regarded as one of considerable accomplishment, but of decided promise. In the first act, which terminates with *Rip*'s departure for the Katskill mountains in search of the hidden treasure, the most notable numbers are the spirited ditty of folk-song character sung by *Rip* as he makes his first entrance surrounded by delighted village children, and the duet in which *Rip*'s wife pleads for his consideration of their daughter *Alice*. A pleasing duet between the somewhat obtrusive lovers, *Knickerbocker* and *Katrina*, provides effective contrast to the scene in which *Rip*'s wife, *Gretchen*, tells her neighbours of her husband's determination to go up the Katskill mountains. The choral portion of this scene is skilfully written and shows dramatic perception and the power to express it simply and emphatically. Similar ability is displayed at the opening of the second act in the choruses of the villagers who have come in search of the mountaineering *Rip*. A love duet between *Knickerbocker* and *Katrina* might with advantage have been shorter, or omitted altogether, as it stops the directness of the dramatic action; but the music to the subsequent scenes between *Rip* and his wife, and *Gretchen* and *Rip*'s enemy *Derrick*, is admirable, and intensifies the significance of the situations. The same may be said of the music which accompanies the supernatural appearances; the threatening ghosts, the antics of the dwarf with his keg of schnapps, and the seductive dance of the *Spirit of the Mountain*, to whose fascinations *Rip* ultimately succumbs. The strongest number of the work is heard from the orchestra as the curtain rises for the last act. The twenty years' sleep of *Rip* is supposed to have passed and he is seen in the same position in which he fell, but almost covered with leaves and broken twigs. No word is spoken by him as he slowly wakes and finally staggers once more down the path which leads to the village; but the music expresses all the wild grief and despair which subsequently comes to him when he learns of the death of his wife. Æsthetically this number would more appropriately be heard while the scene is being changed to the village where, infirm and tottering, *Rip* presently arrives; but presumably Mr. Leoni deemed the confusion and vacuous state of *Rip*'s mind on his awakening to be impossible of effective musical illustration, and thus decided on an anticipatory method. Much taste and skill are shown in the pathetic situations of the last scene, and *Alice*'s song, in which she recalls the recollections of her childhood, is one of the most artistic numbers in the score.

The orchestration shows a lively fancy and considerable knowledge of effective instrumental combinations, and, taken in its entirety, the music is of a nature which readily appeals to a wide circle of listeners, and that should add to its composer's reputation. The title rôle was excellently sustained by Mr. Hedmond, who, both histrionically and vocally, gave forcible expression to the humour and pathos of the part. Mr. Homer Lind's embodiment of *Derrick*

was also admirable, and there was much to praise in the assumptions of the old and young *Vedder* by Mr. Arthur Winckworth and of the poet *Knickerbocker* by Mr. Herbert Linwood. The characters of *Gretchen* and *Katrina* were capably played by Miss Attalie Clair and Miss Isa McCusker; and Miss Ada Davies, who appeared as *Alice*, sang her song in a manner that testified to a sympathetic temperament and good training. No little of the success of the second act was attributable to the graceful gestures and dancing of Miss Ross-Selwicke as the *Spirit of the Mountain*, and the picturesque suggestiveness of the scenery also deserves to be recorded.

"*Rip Van Winkle*" was performed until the 21st ult., when Humperdinck's fairy opera "*Hänsel und Gretel*" was revived and Mr. Leoni's work relegated to Monday and Thursday evenings and Saturday afternoons. For "*Hänsel und Gretel*" Mr. Hedmond had secured the services of Miss Marie Elba, Miss Edith Miller, and Madame Julia Lennox, who respectively sustained their original personations of *Hänsel*, the *Witch*, and *Gertrude*, as on the first production of the work in England by the Royal Carl Rosa Opera Company at Daly's Theatre on Boxing-day of 1894. These embodiments have never been surpassed in excellence, and the new *Gretel* of Miss Margaret Ormerod was quite as good as any which have been seen, the music being admirably sung and the child-like exuberance and vivacity of the character being portrayed with remarkable completeness. Mr. William Paul was convincing as *Peter*, and the dainty songs of the *Sandman* and the *Deewan* were sympathetically sung by Miss Ada Davies. The orchestra was not so satisfactory, but the stage management was, on the whole, very good. Mr. Max Laistner was the conductor.

## REVIEWS.

*A Practical Treatise on Organ-building, with Plates and Appendices.* By F. E. Robertson, C.I.E.  
[Sampson Low.]

THIS well-printed book of 361 pages (exclusive of the plates, which are published separately) furnishes a comprehensive treatise on the construction of the organ. The author brings to his task the scientific qualifications of being a "Member of the Institution of Civil Engineers" as well as "President, Egyptian Railway Board"; and, "for the musical part," according to his preface, "an experience of twenty-five years in repairing and building [organs], with a keen interest in the subject." The *raison d'être* of the book is that it "will supply the information needed by the amateur builder, and enable those in charge of organs in foreign parts to keep them in order, while the special remarks as to organ construction for hot climates may be worthy the attention of builders, who little know what trials their work will have to undergo, even when built 'specially for hot climates.'" The chapters on "Acoustics, as relating to organs," "Scale of flue pipes," and "Scale of reeds" are very exhaustive, as might be expected from the scientific training of the author, while those on "Pipe-making," the various kinds of "Actions"—mechanical, pneumatic, and electric—and "Voicing and tuning" receive ample treatment. Judging from the specifications given in Chapter xii., the author would seem to have a preference for foreign and American built organs. As samples of Mr. Robertson's wise remarks we may quote the following: "One of the commonest faults in English organs is an utter disproportion between manual and pedal." "The plainest and best of all styles is to have the front pipes of burnished tin, which is as good as silver"; and, in regard to the important matter of the swell-box, he says it is on no account to be made too small; "it cannot be too large, it is hardly ever large enough." The author's Indian experiences enable him to tell the following story, though he mercifully withholds the name of the "leading firm" who supplied the instrument. "A friend, associated in organ-building with the writer, once bought for £13 a three-manual organ of no great age for a cathedral in one of the Presidency towns in India. This organ, built by a London firm who would consider themselves a leading firm, was condemned as useless.

The pipes were of pure lead, and so thin, that a *c* pipe could be easily ripped right down by the fingers, and most of the feet had crumpled up." It is some satisfaction to know that these disastrous results were largely the fault of the purchaser, "who insisted upon more stops than the price would cover." If organ purchasers will do such idiotic things, they deserve all the consequences. The last chapter contains a useful bibliography of about 300 works on the organ, "dating from the seventeenth century to the present time." This is a somewhat smaller list than that supplied by Mr. Carl A. Thimm to "Notes and Queries" in 1890, but it will answer every purpose. Unfortunately most books on the organ are in the German language, having an intricate and dry style of diction.

We must not forget to mention that the plates of this "Practical Treatise" under review are published in a separate (folio) volume, and that they constitute not the least interesting feature of this valuable and thoughtful production. The absence of any historical matter and the strongly technical trend of the book will necessarily cause it to appeal rather more to the organ artificer than to the musician; but it may be safely recommended to those organists who take a practical interest in the mechanical part of their instruments, and especially to those who are beyond the reach of an organ-builder's immediate help.

*Organ Arrangements.* Nos. 42—46. Edited by George C. Martin.

*The Village Organist.* Books 7—9. Edited by J. Stainer and F. Cunningham Woods.

[Novello, Ewer and Co.]

FIVE useful numbers of the "Organ Arrangements" are before us. Nos. 42 and 46 are the first two movements of Mendelssohn's "Hymn of Praise" Symphony, arranged by Mr. W. A. C. Cruickshank. The first, while retaining the main features of the original score, is well laid out for the organ. The popular *Allegretto*, which makes a capital wedding voluntary, is also excellently arranged. Chopin's Prelude in G, No. 13 (No. 43 of this series) would furnish an attractive number at an organ recital; while the "Basso Ostinato" (which readers of THE MUSICAL TIMES need hardly be told is a "ground bass"), by Antoine Arensky, one of the young Russian school of composers, is of special interest. This movement (No. 44) is from "six pièces pour le piano," and is written in the uncommon rhythm of *quintuple* time. Both these numbers are arranged by Mr. Burnham W. Horner. No. 45 is Mr. Edward Elgar's famous "Imperial" March, admirably transcribed by the editor, Sir George Martin.

A further instalment of the "Village Organist" (Books 7, 8, and 9) testifies to the rapid growth of this useful publication. As in the previous issues, arrangements vie with original pieces in attractiveness, amongst the latter being favourable examples by such well-known composers as Mr. John E. West, Mr. Max Oesten, Dr. Harford Lloyd, Mr. Battison Haynes, Mr. J. F. Barnett, and Mr. A. R. Gaul.

*Musical Memories.* By A. M. Diehl.

[Richard Bentley and Son.]

MRS. DIEHL, who as Miss Alice Mangold was formerly well known as an excellent pianist, has in recent years distinguished herself as the writer of eight, if not more, novels. Hence the book before us possesses a certain literary flavour which is not always present in "reminiscences," &c., written by musicians. The pleasant memories here recorded begin at Paris "in the early sixties," when Mrs. Diehl called on Berlioz, who said to her: "You are musical; you come from London; you must know my great friend Davison. What a critic! what a man!" How very different was Wagner's opinion of Mr. Davison. When paying the return visit, Berlioz "condemned the practice of many consecutive hours at the piano, and of the use of nerve stimulants, such as tea and coffee. 'Surtout,' he insisted, 'point de café noir.'" The references to Henselt, Mrs. Diehl's master, are naturally very interesting, though we have a recollection of reading something of a similar kind in her "Elsie's Art Life." When Henselt was not in the teaching humour he would cry "'Falsch!'" in various tones for the first half-hour, then kill flies silently, till he marched out and banged

the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her uttermost without comment, even at the end." We cannot recall any other composer who was a fly-catcher! Mrs. Diehl devotes a whole chapter of thirty-one pages to the London musical critics, past and present, about all of whom she writes in most appreciative terms. We think that the first appearances in England of Rubinstein and Joachim are not quite correctly given. These two great artists certainly did not first appear together (p. 158). Rubinstein, as a boy of eleven, made his London *début* at the Hanover Square Rooms, on May 20, 1842; but that of Joachim, *at* thirteen, was at Mr. Bunn's benefit, Drury Lane Theatre, March 28, 1844. If Mrs. Diehl does not tell us anything particularly new, she writes very pleasantly, and her book will doubtless prove an interesting fireside companion to many a reader on a winter's evening.

*Novello's Parish Choir Book.* Nos. 325—337.

[Novello, Ewer and Co.]

RECENT instalments of this popular series are No. 325, "Swiftly the moments of my life are flying," a Litany for use during Advent, music by J. Maude Crament. In this simple yet effective setting some of the verses are accompanied, some unaccompanied. The "Christ, have mercy," and "Let us therefore cast off" are in four-part harmony. No. 326 is a Magnificat and Nunc dimittis in G, by Arthur E. Godfrey. The music, of smooth, tuneful character, is in its way telling. No. 327 is a Magnificat and Nunc dimittis in A, by Sir J. Goss. The composer has here combined simplicity and dignity; the quiet Nunc dimittis is particularly expressive. No. 328 is a setting of Benedicite, omnia Opera in F, by Myles B. Foster, in free chant form, and the composer has displayed great skill in repeating one particular phrase with ever varying harmony; the music altogether is effective and likely to become popular. No. 329 is a simple Vesper Hymn, "Adapted from Beethoven," and harmonised in two ways by John E. West. In No. 330, the Offertory Sentences, by Sir J. Stainer, the unpretentious music is well in keeping with the words. Between the Sentences the interludes or voluntaries are left for the organist to fill in. No. 331, Benedictus qui venit and Agnus Dei, by the late Dr. Garrett, are two short, well-written serviceable movements. In No. 332 the same words are set, and in somewhat similar manner, by the same composer. Nos. 333-336 contain the Offertory Sentences, by J. T. Field. The settings are plain yet pleasing, though some numbers, as one would expect, are more attractive than others. No. 337 is a useful Benedictus, 4th series (Gregorian Tones), by Sir J. Stainer.

*Three Introductory Voluntaries for the Organ.* By J. Varley Roberts. [Weekes and Co.]

THE three pieces by the organist of Magdalen College, Oxford, consist of a "Siciliano in F," a "soft diapason movement in F," and an "Andante con moto in D," all of which, while written in a dignified style, are pleasing in their melodic flow.

*The Songs in Mozart's "Le Nozze di Figaro."* Edited by Alberto Randegger. [Novello, Ewer and Co.]

VOCALISTS are to be congratulated upon having had prepared for them so admirable an edition as that under notice of the principal songs in Mozart's ever-green opera "Le Nozze di Figaro." To the young student and amateur singer Mozart's music at first sight seems to present comparatively few difficulties; but in reality this great master has so distinctive a style that it is seldom that perfect expression is given to his music even by professional vocalists. In a brief preface the editor, drawing attention to the chief cause of the common failure to do justice to Mozart's vocal compositions, says: "Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention. With this object in view a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text. In these translations no attempt has been made at versification, and they do not claim any literary merit, but they

may be used in singing the songs, if desired." There can be little doubt that these translations will prove very helpful to all singers, and especially to such as do not possess a perfect acquaintance with the Italian language. The alterations and cadences used by many eminent artists have been added in small type above Mozart's original music.

The first volume of this edition contains the songs of the *Countess*, and comprises "Porgi amor," the beautiful "Dove sono," and "Al desio di chi t'adora," the last-named composed in 1789. The second number includes *Susanna's* songs, "Deh vieni, non tardar" and "Un moto di gioia," and *Cherubino's* famous air "Voi, che sapete," and the vivacious ditty "Non so più cosa son." The third book is devoted to that important personage, *Figaro*, the songs given being "Se vuol ballare," "Non più andrai," and "Aprite un po' quegli' occhi." Only two songs are included in the fourth selection, but these are "Vedrò mentr' io sospiro" and the famous "La Vendetta," which it will be remembered are severally sung by the *Count* and *Bartolo*. The marks of expression and phrasing are in accordance with the best traditions, the music is printed with the utmost clearness, and the issue is a valuable addition to the fine series of vocal albums published by Messrs. Novello and Co.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE fine Parish Church at Cromer has just been enriched by the addition of a new four-manual organ, built by Messrs. Norman and Beard. It consists of forty speaking stops and has cost nearly £900. The handsome gothic case which encloses the instrument is that lately removed from Bath Abbey. The Rev. L. Meadows White, formerly curate of Cromer, and a first-rate organist, presided at the opening ceremony and gave two recitals.

Under the superintendence of Miss Penley an excellent ballad concert was given in the Marina Theatre, Lowestoft, on the 1st ult. The artists were Miss Rose Pilcher, Miss Sievewright, Miss Greta Williams, Mr. Ernest Hodgson, and Mr. Percival Sessions, vocalists; Miss Adela Verne was the solo pianist, and Mr. H. D. Flowers accompanied.

The Wellingborough Prize Choir, winners of the Jubilee Choral Contest at Earl's Court lately, gave an evening concert in the Town Hall, Hunstanton, on the 9th ult. The selections given by the choir, numbering about fifty voices, were sung with considerable finish.

#### MUSIC IN EDINBURGH AND PERTH.

(FROM OUR OWN CORRESPONDENT.)

THE battle is set in array for the winter, and the first thing which strikes the enthusiast for orchestral music is that Richter is not to give his usual concert this year. It seems that we are to suffer for the shortcomings of the second city in the empire, and as the visit of the Paladin of conductors to Glasgow does not pay, Scotland has been cut out of his triumphal procession. The Scottish Orchestra has at least one more year's lease to run, and is to appear under Mr. Kes's guidance at the eleventh annual series of orchestral and choral concerts organised by Messrs. Paterson and Sons. The list of players is again headed by the name of Mr. Maurice Sons, and the solo artists represent, as in former years, the best talent available. At the choral concerts (two in number) "St. Paul" is to be undertaken by the Edinburgh Choral Union; later in the season Mr. Kirkhope's choir will sustain the choral music in the first and third acts of "Lohengrin," when Miss Ella Russell and Mr. Brozel will sing the music allotted to *Elsa* and *Lohengrin*. Important novelties on the programme prospectus are a Symphony by Volkmann, the new "Highland Memories" Suite by Hamish MacCunn, and works by Korsakoff and Glazounow.

The Edinburgh Choral Union intends giving "Solomon" at its own concert in the spring, as well as "St. Paul," already mentioned, and the usual New Year's Day performance of "The Messiah."

The miscellaneous recitals and concerts announced by Messrs. Paterson and Sons promise opportunities of hearing

Edvard Grieg (who is to be assisted at his vocal and instrumental recital by M. Johannes Wolff and Madame Medora Henson), also Madame Albani and Miss Fanny Davies, Messrs. Eugene d'Albert, Petschnikoff, Gabrilowitsch, and Miss Osborne.

Messrs. Methven and Simpson have the distinction of announcing a recital by M. Paderewski in November, and later in the season M. Siloti and Mdlle. Pancera are to give pianoforte recitals under their auspices.

In conjunction with Messrs. Methven and Simpson, Messrs. Harrison have arranged the usual series of ballad concerts, at which the following distinguished artists will appear: Madame Melba, Miss Esther Palliser, Mdlle. Nina Faliero, Madame Belle Cole, Messrs. Edward Lloyd, Ben Davies, David Popper, Loewensohn, Louis Pecsai, and many others.

The local societies in Perth are busily occupied with preparations for their winter's work. The Musical Society has decided on a concert performance of "Tannhäuser," and another example of platform opera is promised by Mr. Richardson's choir, who will give "Faust." Later in the season the same society will also perform Handel's "Samson." The Orchestral Society will give its annual concert in December; and, lastly, Mr. Graves's operatic company have commenced rehearsals for a performance of Sullivan's "Iolanthe."

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE choral rehearsals of the Philharmonic Society were resumed, under Mr. Branscombe, on the 6th ult., and the first concert is to be given on the 12th inst. The Harrison series are now announced on similar lines to those heretofore followed, and so also are the concerts exploited during several seasons past by Messrs. Thomas Shaw and Percy White. The Musical Society, under Mr. D. O. Parry, is stated to be contemplating a concert production of Mascagni's "Rustic Chivalry," and the Post Office Choral Society promises Gade's "Psyche" early in December, under Mr. Clarke. So far there is nothing else to chronicle or forecast. The past months have been absolutely devoid of musical interest, and the season which is ahead appears to bear promise of but little.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the moment I write no definite announcements have been published with respect to what will be attempted by the larger societies during the approaching winter. Of course with the closing weeks of October the Hallé concerts, which were so successful last season under Mr. Cowen's direction, will be resumed. It is understood that no substantial change in the management or in the composition of the orchestra will be made. Mr. R. H. Wilson will still have charge of the choir and Mr. C. H. Fogg will preside at the organ. The choral novelties spoken of are Berlioz's "Les Troyens" and Mackenzie's "Dream of Jubal," but the "Flying Dutchman" and sundry selections from "Tannhäuser" will be repeated. A large number of attractive soloists, vocal and instrumental, will appear; and every exertion is promised that may tend to secure the continuance of the high popularity of the subscription concerts which have, for so many years, played a most important part in raising the musical taste of the North of England, and have established a gauge of merit and completeness whereby all our greater undertakings are now judged. The admirable Brodsky concerts will, assuredly, go on. No greater misfortune could happen than the occurrence of anything which would endanger their firm establishment; and it is hoped that during the interval between the destruction, next spring, of the old concert hall in Peter Street and the completion of the much larger and finer room in the Midland Hotel, which is to be erected on its site, a suitable home (probably in the Athenæum) may be found for chamber music, which is now, at last, obtaining a hold upon the public taste which it could not gain in times past when our art was regarded less seriously, and its higher educational value was not



appreciated according to its real merit. There would be a great appropriateness in the temporary transfer of Mr. Brodsky's exquisitely refined quartet party to the hall where, in former years, what may justly be called *chamber* choral music was very diligently studied.

Doubtless, at the Schiller Anstalt, Mr. Carl Fuchs will renew his well directed efforts in the production of works which are there heard to great advantage, and are so thoroughly enjoyed, not only by those who mainly support the institution, but also by those of their English friends who are privileged to attend. The meetings of the Vocal Society, under the careful direction of Dr. Watson, will doubtless attract as heretofore, and in due time our smaller suburban associations will tell us of their plans.

On Saturday evenings we shall have, occasionally, Mr. G. W. Lane's Philharmonic Choir; and, more regularly, the miscellaneous entertainments which Mr. Cross prepares at the Y.M.C.A.; as well as Mr. Pyne's excellent organ recitals at the Town Hall.

The council of the Royal Manchester College of Music liberally granted the use of the building for the 16th, 17th, and 18th ult. to Mr. J. S. Curwen for a Tonic Sol-fa demonstration. The meetings were generally interesting and instructive. Teachers from London and elsewhere came to display their modes of imparting information to very serious and attentive audiences. Perhaps the many versions of what was called a "Model lesson" to children became a little wearisome to those who were constant in their attendance; but a spirit of earnestness was maintained throughout.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The various musical societies are now showing signs of activity in preparation for the coming season. The prospectus of the Newcastle and Gateshead Choral Union announces that at the first concert, on November 16, Haydn's "Creation" will be performed, with Madame Zippora Monteith, Mr. Iver McKay, and Mr. Lemprière Pringle as principals. The band and chorus will number 400. A popular performance of the "Creation" will also be given by the same Society on January 26, with Mdlle. Bertha Rossow, Mr. Joseph Reed, and Mr. Lemprière Pringle as soloists. At the second concert, on March 31, Mr. Edward Elgar's "King Olaf" will be given, with Madame Duma, Mr. James Leyland, and Mr. Watkin Mills as principals. This Society will also give a Christmas performance of "The Messiah," for which Miss Maggie Davies, Madame Marie Bellas, Mr. Lloyd Chandos, and Mr. David Hughes have been engaged. The Choral Union has been wonderfully successful during the past two or three years in reviving an interest in important works for chorus and orchestra in Newcastle, and with such a programme there is every prospect of another successful season.

On the 14th inst. a performance of Mendelssohn's "Lobgesang" will be given with orchestra in St. George's Church, Newcastle, under the direction of Mr. James M. Preston. The soloists will be Master Percy Hale and Mr. L. C. Guthrie.

The Sunderland Philharmonic Society will perform, at its first concert, Handel's "Judas Maccabæus," with Madame Duma, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. Dan Price as principals. At Christmas a performance of "The Messiah" will be given, and early in the year Mr. Edward Elgar's "King Olaf" will be performed. The band and chorus of the Society number about 200 and the conductor is Mr. N. Kilburn.

The South Shields Choral Society announces Mendelssohn's "Walpurgis Night" and Goetz's "Nœnia" on December 8, with Miss Jeanie Ranken, Mr. Maldwyn Humphreys, and Mr. Charles Copland as soloists; and at the second concert, on March 30, Gounod's "Redemption," for which Madame Duma, Mr. James Leyland, and Mr. Watkin Mills have been engaged. Band and chorus will number about 200 and Mr. M. Fairs will conduct.

The Newcastle Chamber Music Society announces a further series of four concerts. The first will be given by the Richter Orchestra, on the 19th inst., and the remaining three will be chamber concerts, at which the Cologne

String Quartet, led by Herr Willy Hess; the Queen's Hall Quartet, led by Señor Arbos; and the Bohemian String Quartet, led by Herr Karel Hoffman, will appear.

Mr. George F. Vincent is giving a series of organ recitals, on Monday evenings, in St. Thomas's Church, Sunderland, which are very largely attended. These recitals have been given in the autumn for fourteen successive years and are extremely popular.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE usual autumnal revival is taking place among local musical societies and we anticipate a busy season. The chief event in the immediate future is the forthcoming visit of Dr. Richter and orchestra. Mr. F. H. Cowen and the Hallé Manchester Orchestra are also expected. Madame Melba will sing at the first of the Harrison subscription concerts. Miss M. Foxon announces a series of chamber concerts at which Mr. and Mrs. Henschel and Mr. Plunket Greene will appear. In regard to choral societies, the Amateur Musical (Mr. Schöllhammer, conductor), the senior society, will introduce Mr. Elgar's "King Olaf." The committee are to be congratulated in having reverted to their old policy of producing novelties at their winter concerts. The Musical Union (Dr. H. Coward) announces three concerts. Works will be selected from "Hymn of Praise," Dvorák's "Spectre's Bride," Arnett's "Lochinvar," Stanford's "Revenge," and Sterndale Bennett. The Choral Union (Mr. S. Suckley) will perform the third acts of "Lohengrin" and "Tannhäuser" at its opening concert. The St. Cecilia Choral Society (Mr. Wm. Brown) is rehearsing Beethoven's "Mount of Olives," "Elijah," which is to follow later on, is very popular here—as elsewhere—specially owing to its success at last year's festival. The Barnsley St. Cecilia Society will open with the "Hymn of Praise." Elgar's "King Olaf" is under consideration for the second concert. Dr. Coward has been appointed conductor *vice* Mr. A. Benton.

The St. Peter's (Abbeydale) Choral Society gave an excellent performance of Stainer's "Daughter of Jairus," on the 9th ult., under Mr. W. Gadsby. Gadsby's "Lord of the Isles" and Bennett's "Woman of Samaria" are included in the society's scheme for the coming season.

#### MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE return from the country of Parisian society usually occurs between the 1st and 15th inst., and musical events of any special importance can hardly be looked for previous to that period. At the Opéra all efforts are concentrated just now upon the forthcoming first production of "Die Meistersinger," which is being rehearsed with a double cast, some of the parts being even trebly provided for. The next novelty to be placed in rehearsal after "Die Meistersinger" will be "Gauthier d'Aquitaine," by M. Paul Vidal.

The Opéra Comique re-opened its doors on the 1st ult. with "La Dame Blanche," subsequent performances including "Carmen," "Le Barbier de Séville," "Cavalleria," "Mireille," "Phryné," "Mignon," and "Lakmé." "Werther" was given, on the 12th ult., with a new cast. M. Massenet's new opera "Sapho," written to a libretto by MM. Cain and Bernède (founded upon M. Daudet's novel), is in course of preparation here; Madame Calvé will create the very important part of *Fanny Legrand*, and Mdlle. Wyns that of *Dionne*. The *première* is not, however, likely to take place before the end of next month, and will be preceded by that of M. Lucien Lambert's "Le Spahi." M. Carvalho has also accepted for performance a new work by M. Bruneau, entitled "Le Cyclone," and a comic opera in three acts by M. Samuel Rousseau, "Le Dernier Bandit," the plot of which has been supplied to the librettist, M. Georges Montorgue, by M. Emmanuel Arène's novel.

At the Opéra Populaire, established during the summer months at the Théâtre de la Porte Saint Martin, performances have been given of "Lucia," "Le Voyage en Chine," and other equally well-worn productions. Recently,



however, the directors have ventured upon bringing out a work new to Paris—viz., "La Coupe et les Lèvres," a lyrical drama in five acts and six tableaux, by M. Ernest d'Hervilly (after Alfred de Musset's story), the music by M. Gustave Canoby. The work is already thirty years old, and was produced at Rouen in 1890. The music frequently betrays the influence of Meyerbeer and Halévy; but it abounds in melodiousness and true lyrical accents, and one cannot but regret that its performance did not take place at an earlier period, when the forms employed by the composer had not as yet become somewhat antiquated. MM. Engel, Pagès, Gagnéaud, and Sureau, Mesdames Lloyd, Salambiani, and Montmain were very able representatives of leading parts.

MM. Pugno and Ysaye have entered into an engagement for a concert tour in the United States, and M. Guilmant, the eminent organist, also intends giving a series of recitals there.

There is talk of M. Saint-Saëns's "Proserpine" being brought out at Milan, with Madame Héglon, of the Opéra, in the titular part.

The Association of German Pianoforte Manufacturers has decided to take part in the International Exhibition to be held here in the year 1900.

### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE holidays are well-nigh over. The past three or four seasons have been disastrous to the vast majority of musicians throughout the country who have not been blessed with good salaried positions. Vocal teachers have suffered most of all. The profession at large, however, trusts that the "bad times" are coming to an end, and that a period of plenty is about to be inaugurated.

To find competent adult chorists is here a very difficult matter. The best are of English birth. Would that there were more of them available. The American church singer appears to be not to the manner born. He frequently sings well, and in denominational churches can hold his end, but in the choral service of the Episcopal Church he is not yet at home. More Englishmen of the right stamp would be welcome in some quarters, at any rate. Salaries are still good, for the supply of competent men does not equal the demand. Tenor soloists are paid £100 to £200 and upwards; bass soloists, £100 to £150 and upwards; alto soloists (the voice is not popular in this country), £80 to £125. First-rate chorus tenors can command £60 to £100; ditto, basses, £40 to £80; ditto, altos, £50 to £70. Men who are thoroughly competent chorists in every respect, and who are besides good clerks, salesmen, &c., should certainly seek their modest fortunes in New York City. Candidates should refrain from coming between May 1 and September 1, during which period no permanent appointments are made.

Mr. Horatio W. Parker, professor of music in Yale University, has completed a new oratorio dealing with the giant Cristoforus, a personage already subjected to musical treatment by Rheinberger. Professor Parker's master in the art of composition some years ago. Rumour speaks warmly of the newer work, which it is to be hoped will ere long be published and performed.

Mr. Clement R. Gale, organist and choirmaster of Calvary Church, New York, and choirmaster of St. George's Church, Newburgh, New York, has been appointed conductor of the Troy Vocal Society.

Mr. Sumner Salter, well known as organist, pianist, teacher, and journalist, was lately elected president of the New York State Music Teachers' Association for the present year.

Mr. Walter Damosch will be so busy this season with opera in and out of New York that he will give no evening concerts with his fine orchestra. He will, moreover, be unable to conduct the performances of the Choral Society, which will probably be under the direction of his brother, Mr. Frank Damosch, who has done some excellent work with the Musical Art Society, a company of some sixty picked professional singers, organised by himself, and largely supported by society, the general public, and the press.

It is rumoured that Mr. Walter H. Hall, organist and choirmaster of St. James's Church, New York, contemplates the formation of a chorus for the performance of oratorio in this city in conjunction with his Brooklyn Oratorio Society. It is to be hoped that this rumour will come true, for though Mr. Hall does not yet succeed in imparting his own evident enthusiasm to his singers, he achieves a finish which is rare in this country at present.

The Worcester (Mass.) Music Festival was announced to commence on the 20th, and continues till the 24th ult., under the direction of Herr Carl Zerrahn, who has been restored to the position he occupied for many years, up to two years ago, when Mr. Lang was appointed. The principal works to be performed are "The Redemption," "Samson and Dalila," H. W. Parker's "Hora novissima," and Goring Thomas's "The swan and the skylark." American critics, notably Mr. Krehbiel, begin to wonder why it is that Stanford, Mackenzie, and Parry continue to be neglected at these and similar festivals.

The vacancies in Trinity parish have not yet been filled, and probably will not be for some time to come. Five or six of the more important applicants have been "investigated," but that is all, so far.

Mr. William Carl, the distinguished organist of the first Presbyterian Church in this city, has been giving recitals successfully in Sweden.

It is now settled, to the great delight of all the organists who are likely to be able to hear him, that M. Guilmant will re-visit this country in the course of the coming season. M. Guilmant evoked great enthusiasm when he was here four years ago.

Mr. W. R. Chapman has organised and will direct two festivals in Maine—at Bangor and at Portland—next month. There will be a chorus of 1,000 voices at each place.

There were seven candidates for Associateship and Fellowship in the American Guild of Organists at the end of June last, of whom three satisfied the examiners; they were Harry Rowe Shelley, Homer Bartlett, and Clement R. Gale.

THE Guildhall School of Music reports that amongst the special and school prizes recently awarded are the following:—The Lord Mayor's prize for sopranos, Bessie Spells; the Lady Mayoress's prize for pianists, G. Douglas Boxall; Mr. Alderman and Sheriff Ritchie's prize for mezzo-sopranos, Dina Harwood; Mr. Sheriff Rogers's prize for contraltos, Edith Clegg; the Chairman's prize for organ students, Frank Grant; the Knight prize for basses, Charles Hinchliff; the Jenkinson prize for pianists, Nellie Hills; the Alexander prize, Ethel Hyem; the Robinson prize for tenors, James W. Dempster; the Robinson prize for the best accompanist, K. Tester Jones; the Tubbs prize for violinists, Bertha Bruckshaw; the Cardwardine prize for violinists, Fanny Woolf; the Newman prize for sight singing, Emily Kingsford; the Cobbett prize for composition, H. Waldo Warner; the Libotton Memorial prize, Charles Crabb. Those who won the Associateship of the school (A.G.S.M.) are: Lily Rendle, gold medalist (pianoforte); Lilian Clarke, silver medalist (pianoforte); Henry Sowerbutts, bronze medalist (singing); Minnie S. Crouch, with honours (pianoforte); Grace M. Hudson (pianoforte), Alice M. Idle (pianoforte), Albert E. Denman (pianoforte), Adeline M. Jelf (pianoforte), Ernest A. Matheson (pianoforte), Catherine Higgs (pianoforte), Minnie E. Cook (pianoforte), E. Blanche Stone (singing), Amy Lott (singing), John Johnson (singing), Adeline Cox, with honours (elocution).

At St. James's Hall, on the afternoons of the 28th inst. and November 5, an entertainment of somewhat novel character will be given by the Greek baritone, Mr. Aramis. The first part will consist of a vocal recital, by Mr. Aramis and Miss Saint-André, of Greek popular songs, partly from M. Bourgault-Ducoudray's collection, partly from those gathered by Mr. Aramis from Greek peasants and mountaineers. In the second part Mdlle. Sandrini, *première danseuse* of the Paris Grand Opéra, will give illustrations of the historical development of dancing, from the earliest times to the present day. M. Bourgault-Ducoudray, who

is Professor of Musical History at the Paris Conservatoire, has arranged the scheme, and will himself play the pianoforte accompaniments, and explanatory comments will be delivered by Mr. E. F. Jacques.

THE West Kent College of Music just opened at Lee, Kent, with a branch at Sidcup, will afford ample opportunities to students in that locality. The college is under the combined directorship of Mr. Charles E. Ivey and Mr. Hopkins Ould, all branches of the art being represented by a highly efficient staff of professors, which includes the names of many well-known teachers. Elocution (which should be an important study for vocalists) and languages have also their representative professors, and altogether the scheme gives abundant signs of promise in this rapidly growing locality, which has, till now, not been provided with such efficient means of musical culture. The secretary is Colonel S. E. Atkinson, 112, Burnt Ash Road, Lee.

MR. HENRY J. B. DART has been appointed director of the music section of the Borough Polytechnic Institute, Borough Road, the duties including the conductorship of the choral society and the orchestral society of the Institute. It is hoped to give a performance of Mr. J. F. Barnett's "Building of the Ship" at an early date. At the same Institute a harmony and counterpoint class will be started, under the direction of Dr. W. John Reynolds; while Mr. Walter Attersoll and Mr. Maurice Koopman will be respectively answerable for men's class singing and the violoncello class.

THE well-known firm of pianoforte makers, Ernst Rosenkranz, in Dresden, celebrated, in July last, the 100th anniversary of its existence. Founded by Ernst Phillip Rosenkranz, a man of great ability, energy, and resource, the business remained with the family for three generations, and during that time obtained a world-wide reputation. Its present chief, Herr Paul Hohl, is an authority on technical subjects connected with the industry.

SAMUEL WESLEY's fine motet "Exultate Deo" ("Sing aloud with gladness") will be sung at the Harvest Festival, St. Anne's, Soho, by the united choirs of St. Jude's, South Kensington, and of the church, on the 8th inst., at 8 p.m. As the organ is being enlarged, the service will be unaccompanied throughout. The Bishop of London is to preach.

AN important sale of autographs is to be held on the 11th inst. and following days, by Mr. Leo Lippmannssohn, in Berlin. It will include letters and other documents written by Berlioz, Bülow, Donizetti, Gade, Hummel, Liszt, Mendelssohn, Rossini, Schumann, Spohr, Verdi, Wagner, and Weber.

MESSRS. JACK, of Edinburgh, announced that they would publish, on the 30th ult., the eighth volume of "English Minstrelsie," thus bringing to a completion Mr. Baring Gould's monumental work on English national song. In all some 350 songs are printed, and the antiquarian notes are voluminous.

"VERDI: Man and Musician," is the title of a monograph, now in the press, by Mr. Frederick J. Crowest. The book will be illustrated with several portraits.

AT the production of an English version of Rosmer's play, "Königskinder," at the Court Theatre shortly, Herr Humperdinck's incidental music, which has achieved so great a success in Germany, will be rendered by a greatly augmented orchestra under Mr. Carl Armbruster.

AT the Portsmouth Festival of the National Temperance Choral Union the chief choral prize was won by the Nottingham Tabernacle Choir, under Mr. Riley. Dr. McNaught adjudicated.

THE Queen has graciously presented the Jubilee Medal to Mdle. Janotha, who has recently been twice commanded to perform before Her Majesty and the Royal Family at Osborne.

MR. ARTHUR PAYNE will again act as conductor of the Stock Exchange Orchestral Society this season, owing to the continued illness of the regular conductor, Mr. George Kitchin.

THE Royal Carl Rosa Company's opera season at Covent Garden will open to-morrow, the 2nd inst., with Puccini's "La Bohème."

## FOREIGN NOTES.

ALSHEIM.—A somewhat rare double jubilee was celebrated here on August 22—viz., the fiftieth anniversary of the foundation of the male choir "Sängerbund" and that of Herr Marx, in his capacity of conductor of that Society.

ANTWERP.—The Music School founded by M. Peter Benoit, the distinguished Flemish composer, having just received its charter as a Royal Conservatoire, the event was celebrated, on the 12th ult., by musical performances and ceremonies which largely took the form of homage rendered to the founder. Two of M. Benoit's works, "De Surijdkreet" and "Reis de wereld rond," were performed at the Grand Place, in the open air, and in the evening a festival hymn, composed by him for the Exhibition of 1885, was sung in the Concert Hall by a choir numbering over a thousand voices, under the direction of M. Mortelmans.

BAYREUTH.—This year's *Festspiele* came to a close on August 19 with the 100th performance of "Parsifal," in which Fräulein von Mildenburg, Herren Grüning, Grengg, and Perron took part, Herr Anton Seidl being the conductor. The audience—amongst whom, as on the preceding occasions, the English and French predominated—were most enthusiastic. There will be no performances next year, while for 1899 three representations of the "Ring" and eight of "Parsifal" are planned, with, perhaps, some additional performances of "Die Meistersinger."

BERLIN.—Madame Gemma Bellincioni appeared in a series of performances at the New Royal Opera here last month, including "Carmen," "Cavalleria," "Trovatore," and "Fille du Regiment," in all of which the gifted artist aroused quite a storm of enthusiasm.—Several new works are in process of being mounted at the old Opera-house, amongst them "Lobedanz," by Professor Ludwig Thuille, of Munich, and a two-act musical comedy entitled "Das hölzerne Schwert," by Herr Heinrich Zöllner, the well-known New York conductor. Both these are to be brought out during the present month. Spinelli's successful "A basso Porto" is likewise in preparation both here and at several other leading German theatres. Humperdinck's "Die Königskinder" is to be produced at the Royal Schauspielhaus, the smaller dimensions of which, as compared with the Opera, being judged more suitable to the character of the work.—The Symphony Concerts, under the direction of Herr Weingartner, will be resumed on the 4th inst., and those of the Philharmonic Society, under Herr Nikisch, on the 11th. Amongst the works to be produced during the present season by the Philharmonic Choir, conducted by Herr Siegfried Ochs, are Gluck's "Orpheus," Handel's "Samson," "Snöfried," by Stenhammar, and "Der Hagestolz," by Arnold Mendelssohn; the two latter for the first time.—The post of second violin in the Joachim Quartet, vacated by Herr Kruse, has been taken by Professor Carl Halir.—Herr Moritz Moszkowski, the composer, for many years resident here, is about to take up his residence in the French capital.—A monograph on the life and works of Johannes Brahms, from the pen of the well-known musical author Dr. Heinrich Reimann, is to be published this month as the first volume of a series entitled "Famous Musicians," issued by the Harmonie Publishing Company.

BRUSSELS.—Some excellent concert performances were given during last month at the Exhibition Hall by the Société Royale des Mélomanes of Ghent and the Concordia Choral Society of Aix-la-Chapelle, under the direction of Herr R. Kuhe. The Théâtre de la Monnaie re-opened its doors on the 1st ult. with Gounod's "Faust." M. Bruneau's "Messidor," M. Massenet's "Hérodiade," and Wagner's "Die Walküre" and "Die Meistersinger" will be produced here during the season.

BUDAPEST.—The new season of the Royal Opera was inaugurated on the 1st ult., with a performance of Goldmark's "The Cricket on the Hearth," the popularity of which would seem to be still in the ascendant. Leoncavallo's "La Bohème" is to be produced during the season, and, on the 4th inst., a new two-act opera, "Maritta," by the Hungarian composer, Carl Aggházy, will be performed for the first time. The 200th performance of Meyerbeer's "Les Huguenots" was recorded here on the 11th ult.

**BUENOS AYRES.**—A very successful first performance took place here, on July 27, of a three-act opera entitled "Pampa," the work of a native composer, Señor Arturo Berutti.

**CARLSRUHE.**—The special operatic performances at the Grand Ducal Theatre, under the direction of Herr Felix Mottl, commenced, on the 5th ult., with "Tristan und Isolde," followed, on the 7th, by "Die Zauberflöte." The highly interesting scheme, which, besides others of Wagner's works, also included Berlioz's "La Prise de Troie" and "Les Troyens à Carthage," and Beethoven's "Fidelio," concluded, on the 30th ult., with the performance of Gluck's "Orphée."

**COPENHAGEN.**—A monument was unveiled here, last month, erected to Niels Gade, the well known Danish composer, whose works have met with much appreciation also in England. Several members of the Danish Royal family assisted at the ceremony.

**EISENACH.**—The Richard Wagner Museum has recently been enriched by several important acquisitions, not the least interesting of which is the quaint little pianoforte used by the master while under the tuition of Theodor Weinlig, the worthy Cantor of the Leipzig Thomas-Schule. The original score of "Rienzi" has likewise been added to the unique collection, which, since its opening to the public, in June last, has attracted a number of visitors.

**HAMBURG.**—Performances at the Stadt-Theater re-commenced on the 1st ult., and from the prospectus issued it would appear that Herr Pollini, the managing director, is determined to uphold his justly acquired reputation for zeal and enterprise in bringing out new works. Amongst these, in addition to Humperdinck's "Die KönigsKinder" and Leoncavallo's "La Bohème," may be instanced a comic opera, "Die fromme Helene" (the libretto founded upon Wilhelm Busch's humorous story), by Adalbert von Goldschmidt, as well as the same composer's already much advertised trilogy entitled "Gaea," Bungert's "Odysseus Heimkehr," and an opera, "König Magnus," by Herr Nordermann. Von Goldschmidt's trilogy has been in course of preparation here for some time past, special sketches for the scenery having been supplied by the painter, Herr Franz Stuck.

**HANOVER.**—Hitherto, Hanover, the only German city of corresponding size and importance which could not boast its duly appointed musical Conservatorium, is at length to be furnished with such an Institution, which is to be opened in the course of the present month. Herr Leimer, for the last thirteen years the director of the Königsberg Conservatorium, will be the Principal, and there will be a highly efficient staff of professors, including the pianist, Herr Evers, Kammer-sänger Brune, and the distinguished organist, Herr Wuthmann.

**LEIPZIG.**—The concert season at the Gewandhaus is announced to re-commence on the 7th inst. with a performance dedicated to the memory of Brahms, in which Herren Kraus, of Vienna, and Willy Rehberg, of Geneva, will take part.—The Symphony Concerts of the Winderstein Orchestra are to be resumed on the 19th inst. Admirably compiled programmes and popular prices of admission are leading features of this young Institution, which is rapidly assuming a prominent position in the musical life here.

**MEININGEN.**—The first monument to be erected to Brahms will probably be in this little capital. The Duke of Saxe-Meiningen is taking a warm interest in the matter, and some substantial contributions towards the necessary fund have already been forthcoming. Meanwhile a committee has also been formed, with a similar object in view, at the composer's native town of Hamburg.

**MILAN.**—The Teatro Lirico, under the management of Signor Sonzogno, inaugurates a new season, on the 7th inst., with Massenet's "Werther" and the ballet "Coppélia," by Délibes. Some twenty-five different operatic works are to be produced during the present season, which is likely to prove a most successful one, since, owing to the withdrawal of its subvention by the Municipality, the Theatre della Scala will remain closed during the winter.

**MOSCOW.**—The authorities of the Moscow Conservatoire have been singularly unfortunate so far in their endeavours

to fill the vacant professorship for pianoforte playing. The post has been declined in turn by M. Rislér, Professor Kwast, and Mr. Frederick Lamond. Perhaps, after all, some native professor may be found able and willing to supply the want?

**MUNICH.**—Dr. Loewe, of Vienna, conducted a very fine performance of Beethoven's Ninth Symphony by the Kaim orchestra and choir, on August 20, at which many of the visitors to the just concluded Bayreuth *Festspiele* assisted. Dr. Loewe, who also conducted some of the preceding Beethoven concerts given here recently, has accepted the permanent conductorship of the Kaim orchestra, vacated some time since by Herr Zumpé.—Herr Richard Strauss has been offered the conductorship of the Hamburg Stadt-Theater, in succession to Herr Mahler. Efforts are being made, however, on the part of the authorities of the Royal Opera here to retain him in his present position and the matter is still pending. Meanwhile Herr Strauss is engaged upon a new symphonic poem, illustrating "in the form of variations," we understand (or rather fail to understand, at present), the world of ideas represented in "Don Quixote," the principal theme symbolising, on the one hand, the idealism of the hapless Knight, in the minor key, and the "too, too solid flesh" (in the major key) of his redoubtable Squire on the other.

**PRAGUE.**—Ernst Rosmer's (otherwise Madame Elsa Bernstein's) dramatised fairy tale "Die KönigsKinder," with Herr Humperdinck's music, was brought out at the German Theatre, on August 23, and very favourably received, notwithstanding the manifest weakness of the libretto. The critics, while admiring the melodiousness and originality of the score, express surprise at the composer of "Hansel und Gretel" having chosen this book for musical illustration. The performance, under the direction of Herr Schalk, and with Fräulein Dora Erl and Herr Erich Schmidt in leading parts, was a very satisfactory one, and Herr Humperdinck, who was present, was accorded a most enthusiastic reception.—Smetana's opera "Dalibor" was produced at the National Theatre, on August 29, in the presence of representatives of the Imperial Viennese Opera, where the work is to be performed for the first time early this month.

**ST. PETERSBURG.**—By desire of their Imperial Majesties, a season of German opera is to take place during the coming winter, at the Marie Theatre, which will be devoted chiefly to the performance of Wagner's music-dramas. Madame Therese Malten, Herren Reichmann and Wallnöfer, and other leading artists, have already been engaged, and Herr Loewe, of Breslau, will be the conductor. It is also said that, under the patronage of the Czarina, the brothers de Reszke are arranging for a series of performances of Wagner's operas, both here and in Moscow and other Russian towns, beginning in March next, with the co-operation of Mesdames Eames and Moran-Olden, Herr Reichmann, and others, and with Dr. Hans Richter as conductor.

**STOCKHOLM.**—Andreas Hallén, the well known Swedish composer, has just completed the score of an orchestral work entitled "The Island of the Dead," inspired by the painting, similarly named, of Professor Boecklin, the eminent Swiss painter. Herr Hallén, who is the principal conductor of the Royal Opera, has also nearly completed a new operatic work upon a national subject, "The Treasure of Waldemar," to be produced at the inauguration of the fine new Opera-house in this capital.

**VENICE.**—Signor Antonio Smareglia's new four-act opera "Falena" was produced for the first time on the 4th ult., at the Rossini Theatre, and very well received, the first act and the *Finale* of the last more especially producing a very marked impression. The performance was a very good one, with Signora Cucini in the titular part.

**VIENNA.**—The 100th performance of "Die Meistersinger" was recorded at the Imperial Opera on August 19. Dr. Hans Richter conducted and was the recipient of a perfect ovation on the part of a very numerous audience. A complete performance of the "Nibelungen Ring" took place between August 25 and 29, under Herr Mahler's direction, "Rheingold" being given, as at Bayreuth, without a break, and manifestly to the satisfaction of an enthusiastic public.—Operatic performances by a company of twenty-four



boys, of ages varying from eleven to sixteen, under the direction of the Maestro Alfredo Soffredini, are just now being given with immense success in connection with the "Venice in Vienna" Exhibition. The works interpreted by these clever juveniles are "Il piccolo Haydn," "Salvatorello," and "Aurora," all of them from the pen of Signor Soffredini.

WORMS.—The Municipal Festspielhaus will re-open its doors, on the 8th inst., with the production of a new opera, "Die Zerstörung von Worms," by Herr Dokovicz, of which a series of performances is to be given. During the remainder of the season performances are to be given alternately by the *personnel* of the theatres of Darmstadt, Mannheim, and Mayence.

#### OBITUARY.

WE regret to record the death of GEORGE AUGUSTUS LÖHR, which occurred at his residence, Belmont Villas, Leicester, on August 25, at the age of seventy-six. This highly esteemed musician, who was born at Norwich, April 23, 1821, began his musical career as a chorister at Magdalen College, Oxford. For ten years he was assistant-organist to Dr. Zechariah Buck, organist of Norwich Cathedral, where he acquired some of that distinguished choir-trainer's skill. When Mr. Löhr became organist of St. Margaret's, Leicester, in 1845—which appointment he held for forty years—that church soon became famous for its choir. Moreover, the deceased organist was the pioneer of choral services in Leicester, and one of the earliest to promote musical harvest festivals. For many years he was conductor of the Amateur Harmonic Society, and in many ways the departed musician has left his stamp upon the musical life of Leicester. Mr. Löhr is widely known by his skilful four-part arrangement of "But the Lord is mindful of His own" (THE MUSICAL TIMES, No. 137). Mr. Harvey Löhr is his son. The interment took place at Leicester Cemetery and was largely attended, the Mayor being present.

Much sympathy will be felt for the veteran Mr. Charles Lockey in the death of his wife, which occurred at Hastings, on August 28, at the age of seventy-six. The elder of two sisters, formerly noted for their finished duet singing, MARTHA RAE WILLIAMS was born at Bitterley, near Ludlow, in 1821. She and her sister studied under Tom Cooke and Signor Negri. They soon established a reputation in oratorio and other concerts, dating from 1839, which included some of the Three Choir Festivals. They more especially came into notice at the Birmingham Musical Festival of 1846, when they sang the *duet* (subsequently changed to a trio) "Lift thine eyes" on the production of "Elijah" under Mendelssohn's direction. Mendelssohn, in a letter describing this initial performance, referred to the two sisters as "a couple of excellent second soprano and contralto solo singers," the latter being the lady whose death we regret to record. On May 24, 1853, Miss Martha Williams was married to Mr. Charles Lockey, the original tenor in "Elijah," whose refined singing called forth a well-merited eulogy from Mendelssohn. Curiously enough, Miss Williams and her future husband, Mr. Lockey, both made their first appearances at the Antient Concerts on the same night, April 29, 1846, when the concert was under the direction of the Prince Consort. In those days such an engagement gave young artists an important status in their profession. Mrs. Lockey retired from professional life in 1865.

The news has come by cablegram of, we fear, the somewhat sudden death of THOMAS TALLIS TRIMNELL, which occurred at Wellington, New Zealand, on the 15th ult. The deceased, who was the son of a lay clerk at Bristol Cathedral, was born at Bristol, October 13, 1827. At the age of eight he became a chorister at the Cathedral, and was subsequently articled to J. D. Corfe, the Cathedral organist. He held organ appointments successively at Clifton, Chesterfield, and Sheffield Parish Church, where he remained from 1875 to 1886. In the latter year he went to New Zealand, where he was at first organist of St. Mary's, Parnell, Auckland; and, later, of St. Peter's, Wellington. It was only in our last issue (p. 605) that we specially referred to the departed musician. Mr. Trimnell gave frequent organ recitals both in England and in New

Zealand. He composed several services and anthems, one of which, "The earth is the Lord's," was performed at the opening of the Wellington Exhibition, November 18, 1896. He graduated Mus. Bac., Oxford, in 1875.

It is very remarkable that an old organist should play the Dead March for his successor before he became installed in his office, but such an event has happened at Windsor. When the Rev. J. H. Ellison became vicar of Windsor in May, 1895, Mr. Samuel Smith, who had been organist of the Parish Church for nearly thirty-four years, was superannuated, and Mr. GILBERT TOZER, who had been a chorister and assistant-organist of St. Peter's, Eaton Square, was appointed his successor. Unfortunately this spring he was in a delicate state of health, and at the latter end of June a respite from duty became imperative. He went to his home at Romford, where he gradually became weaker and died at an early age on the 17th ult. On the following Sunday evening a funeral sermon was preached, and upon Mr. Smith, who had undertaken the organist's duty *pro tem.*, devolved the melancholy duty of playing the Dead March. Mr. Gilbert Tozer was related to Dr. Ferris Tozer, of Exeter.

Former pupils in England of the Leipzig Conservatorium will learn with regret of the death of Dr. OTTO GÜNTHER, the director of that Institution, which occurred in Leipzig on the 12th ult. He was a lawyer by profession, and from 1867 to 1872 filled the office of a paid town councillor in his native Leipzig. During this period he became a member of the directorial boards of the Gewandhaus and the Royal Conservatorium, and president of both on the death of Schleinitz, in May, 1881. A few years ago he resigned the chairmanship of the Gewandhaus in order to devote himself solely to the Conservatorium. It is due to him that a students' orchestra and an opera school were introduced into the curriculum of that Institution, while the handsome new building in the Grassi Strasse, opened in 1887, owes its existence to a large extent to his untiring efforts. Dr. Günther, who was deservedly and universally esteemed, had nearly completed his seventy-fifth year.

Madame MARIE BARBIER, the wife of M. Jules Barbier, the celebrated librettist of "Faust" and "Mignon," died in Paris on August 21. Gifted with a fine soprano voice, she was in her earlier days a vocalist of considerable attainments and has also tried her hand at dramatic writing, two comedies from her pen having been successfully produced some years since at the Paris Vaudeville. Under the title of "Contes blancs" she published a series of children's stories and verses, which latter have been set to music by Gounod, Ambroise Thomas, Saint-Saëns, Rubinstein, and others. Madame Barbier was a charming hostess and her *salon* one of the most artistic in the French capital.

A young French composer of great promise, ALIX FOURNIER, died at Joinville, on the 12th ult., at the age of thirty-two. He was a laureate at the Paris Conservatoire, and five years ago obtained the Cressent prize with a one-act opera, "Stratonice," which was performed several times at the Opéra, and, although somewhat coldly received, was considered by all connoisseurs a work of very high merit. M. Fournier also wrote several cantatas and a number of charming songs, and had just completed the score of a three-act opera entitled "Carloman," upon which he had concentrated his efforts for a considerable time past.

The death is announced, on August 22, of Frau OTTILIE VON TSCHUDI, née Von Schnorr, at her country seat of Jacobshof, near Lichtenegg, in Lower Austria. She was a member of the celebrated family of artists, the Schnorrs von Carolsfeld, the painter of the "Nibelungen," Julius von Schnorr, having been her uncle, and the house of her father the centre of a distinguished circle of painters and musicians, including Schubert, Schwind, Gansbacher, Adam Müller, and many others. The deceased lady was the widow of Dr. von Tschudi, formerly Swiss Ambassador at the Court of Vienna, and her only son, Hugo von Tschudi, is the director of the National Gallery in Berlin.

The death occurred, on the 4th ult., at Graz, of Professor HANS WEINLICH, the well-known vocal teacher, to whose excellent tuition many of the noted Continental singers owe their success. At one time Capellmeister at different



German theatres, he took up his residence in Graz in 1868, and with his wife, the former *prima donna*, Louise Tipka, established the vocal academy and operatic school bearing his name. He was in his sixty-fifth year.

One of the most prolific composers of German *Lieder*, WILHELM HEISER, died at Friedenau, near Berlin, on the 10th ult., at the advanced age of eighty-one. The number of his published songs, many of which have attained great popularity, exceeds 500, and there are many yet remaining in manuscript. He was a native of Berlin.

American papers record the death, on August 15, at Cincinnati, of the famous trumpet player, HEINRICH SIEVERS, who distinguished himself by his heroism at the battle of Mars la Tour, in the Franco-German war, as a trumpeter in Bredow's brigade; and whom the poet Freiligrath has sung. Sievers went on an extensive concert tour, some years ago, in the United States, and has since been living at Cincinnati as a member of the municipal band.

We have also to record the following deaths:—

On August 13, at Canton, Ohio, U.S., VICTOR FREI, organist, a native of Switzerland, aged forty-eight.

On August 24, at Loeben, F. GERSTENBERG, for thirty years conductor of the Evangelical Choral Society in Vienna.

On August 28, at Budapest, EMERICH ELBERT, a promising young musician, composer of a successful opera, "Camorra," and a Professor at the Budapest Conservatoire.

On August 30, at Breslau, BERNHARD KOTHE, composer of Church music, senior Professor at the Catholic Seminary, aged seventy-six.

On the 6th ult., at Dresden, CARL HESS, Court pianist and composer of orchestral works and numerous piano-forte pieces.

## CORRESPONDENCE.

### THE CUCKOO'S NOTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—One of your correspondents, Mr. R. H. Whall, in your September number, calls your attention to an error in Mr. Krehbiel's book "How to listen to music," which was recently reviewed in your pages. Mr. Whall says at the close of his letter: "In regard to the question of the cuckoo, Mr. Krehbiel seems to take it for granted that the cuckoo sings always a minor third; the fact, of course, being that the interval varies between a minor third (or less) and a fourth."

There is a note in Gilbert White's "Selborne" (Bohn's Edition, 1878), page 330, signed "Mitford," which may interest your readers:—

"Concerning the singing of the cuckoo, mentioned by Mr. White, at page 142, I will add the following curious memoranda from the seventh volume of the 'Transactions of the Linnæan Society': 'The cuckoo begins early in the season with the interval of a minor third, the bird then proceeds to a major third, next to a fourth, then a fifth, after which his voice breaks without attaining a minor sixth.' This curious circumstance was, however, observed very long ago, and it forms the subject of an epigram in that scarce black-letter volume, 'The Epigrams of John Heywood, 1587.'"

The epigram alluded to is the following:—

In April the Cuckoo can sing her song by rote,  
In June ofttime she cannot sing a note.  
At first, koo, koo; koo, koo; sings till can she do,  
At last, kooke, kooke, kooke; six kooke to one koo.—

JOHN HEYWOOD, A.D. 1560.

The passage referred to in Gilbert White's "Selborne," page 142, is:—

"A neighbour of mine, who is said to have a nice ear, ... finds, upon trial, that the note of the cuckoo (of which we have but one species) varies in different individuals; for, about Selborne Wood, he found they were mostly in D;

he heard two sing together, the one in D and the other in D sharp, which made a disagreeable concert; he afterwards heard one in D sharp, and about Wolmer Forest, some in C."

Beethoven, who was himself a keen observer of Nature, in the delicious *Andante* of his most beautiful Pastoral Symphony, entitled "Scene by the brook," makes the cuckoo sing in company with the nightingale and quail:—

(Cuckoo.)



I am, yours sincerely,  
Neston, MARGARET A. BARRETT.  
September 16, 1897.

### TO CORRESPONDENTS.

\* \* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

### ANSWERS TO CORRESPONDENTS.

A. B. C.—(1) The terms "perfect" and "major" are somewhat arbitrary for practical purposes, and some theorists, Sir John Stainer amongst them, would like to see the former fall into disuse. The upper partial tones soonest coincide in the octave, fourth and fifth of the major scale, hence these intervals are termed "perfect" consonances, and the thirds and sixths (major and minor), "imperfect" consonances. (2) Apply to the secretary, Mr. Edward Chadfield, 19, Berners Street, London, W., who will send you all particulars about the Incorporated Society of Professional Musicians.

L. W. H. (Bath).—Mr. H. White, Hanway Street, Oxford Street, London, W., will probably supply your needs. Yes, Wagner's "Kaisermarsch" is arranged for pianoforte solo in Peters' Edition, No. 1,107a. Scarlatti's "Cat's Fugue" was so called because the subject is supposed to represent a cat walking upon the keys of the pianoforte. We shall always be glad to answer any questions that may be sent to us.

A. S.—We believe that the competition referred to on p. 622 of our last number is an international one. Full particulars, however, may be obtained by applying to Der Vorstand, Verein Beethoven-Haus, Bonn; or to Professor Dr. Joachim, Bendlerstrasse 17, Berlin.

AN EARNEST STUDENT.—We cannot say if all the great pianists use the pedal exactly according to the edition to which you refer, but they probably would. The shake begins on A (the upper note of the trill) and is so continued throughout the passage.

W. M. D. LA T.—Haydn's Third Mass is called the "Imperial Mass" because it was composed for the coronation of Joseph II., Emperor of Germany, 1765.

E. S. B.—The song you enquire about is "Love laid his sleepless head," by Sir Arthur Sullivan.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

*We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.*

**CORBRIDGE.**—A meeting was held at the Town Hall on the 8th ult. to take further steps in connection with forming a choral society in Corbridge. Mr. W. Brown, organist of the Parish Church, who has gratuitously undertaken the conductorship, presided, and there was a fair attendance. Fifty members have been enrolled, and there is every prospect that the career of the society will be attended with all the success which it deserves.

**GRAVESEND.**—The prospectus of the twentieth season of the Gravesend and Milton Choral Association has just been issued. The following works are announced to be performed: Bridge's "Flag of England," Gounod's "Messe Solennelle," Bennett's "May Queen," and Mendelssohn's "Elijah," with Mr. Santley in his familiar part of the *Prophet*. There is also to be a ballad concert at which Mr. Ben Davies is to sing. The conductor will again be Mr. Charles R. Green, who has not only conducted this society for twenty years, but has been appointed to a similar post in connection with the Rochester, Strood, and Chatham Choral Society.

**HANDSWORTH.**—At the first meeting of the fourth session of the St. James's Choral Society, held on the 13th ult., the hon. conductor, Mr. Richard Richards, was presented with a very handsome testimonial, consisting of an ivory gold-mounted baton and an illuminated address and several volumes of musical works. The next work to be given by the society will be the "Hymn of Praise."

**JERSEY AND GUERNSEY.**—A triple recital—violin, pianoforte, and vocal—was given in these islands on the 8th and 9th ult., by Miss Ethel Barnes, Miss Marie Olson, and Mr. Charles Phillips, when programmes of high-class music were performed. This is the third year that this artistic trio have given recitals in Jersey and Guernsey and they are always much appreciated.

**LEAMINGTON.**—The Choral Union has appropriately decided to open its season, on November 4 (the fiftieth anniversary of the composer's lamented death), with an *In Memoriam* performance of Mendelssohn's "St. Paul." The soloists will be Miss Maggie Purvis, Mr. Iver McKay, and Mr. Charles Phillips, and Mr. Gibbs will conduct.

**LOWESTOFT.**—A recital of vocal and instrumental music was given at the Parish Church, on the 16th ult., by Miss S. H. Vaughan (vocalist), Mr. Henry Such (violinist), Mr. Percy Such (violinist), and Mr. H. D. Flowers (organist of the church). The recital, which included S. S. Wesley's fine Choral Song and Fugue, the *Adagio* from Spohr's Ninth Violin Concerto, and Hiller's "Lord! whom my inmost soul adoreth," was most successful.

**NEW BRIGHTON.**—Some remarkably fine concerts have been given during August and September at the New Brighton Tower Gardens, by the Tower Band of forty performers. Two programmes are specially worthy of notice. The first, on the 10th ult., was devoted entirely to the works of Wagner; and the second, a week later, to the compositions of Sir Alexander Mackenzie. We believe that this is the first time in this country that the works played at these concerts have been attempted by a military band; and Mr. Granville Bantock, the conductor, is to be congratulated upon the success of its efforts, which have been well supported by the Liverpool people.

**PORTSMOUTH.**—The annual report of the Portsmouth Orchestral Society records steady and encouraging progress. The programme for the coming season contains a varied selection of symphonies (including Beethoven's No. 7 and Sterndale Bennett's seldom played G minor), overtures, pianoforte and violin concertos, and Guilman's Symphony in D minor for organ and orchestra. Mr. W. E. Churcher is the honorary conductor of the society.

**WIGAN.**—The Choral Society has commenced operations for the coming season with a powerful and well-balanced chorus, under the conductorship of Mr. C. H. Moody.

The works to be given are Cowen's "Rose Maiden," "The Messiah," the "Creation," and a selection from "Tannhäuser." The Wigan Operatic Society, under the same conductor, will give performances in the Royal Court Theatre in December of the "Bohemian Girl" and the "Colleen Bawn." The Wigan Church Choral Association is rehearsing Mendelssohn's "As the hart pants," and a performance will be given under Mr. Moody, choirmaster of the Association, in Wigan Parish Church, on November 4, the fiftieth anniversary of Mendelssohn's death, with a chorus of 300 voices.

**ORGAN APPOINTMENTS.**—Mr. Horace Percival Barton, to Pro-Cathedral, Port Elizabeth, South Africa.—Mr. F. J. Dugard, Organist and Choirmaster to the Church of the Ascension, Lavender Hill.—Mr. Harold A. Jebout, Organist and Choirmaster to the Parish Church of St. Mary Magdalene, Taunton.

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REV. J. TROUTBECK, D.D.

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| 108. The good men all of Chastres.                    |
| 109. Whence comes this rush of wings afar?            |
| 110. { Come with us, sweet flowers and worship. } id. |
| 111. { Infant so gentle, so pure, and so sweet! }     |
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| 119. On this day was born.                    |
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173. God rest you merry, gentlemen.  
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## THE TIMES.

The work is cast for choir with one soloist, a soprano, and is divided into five numbers, in the first and last of which both solo and choir are employed. In both these sections a prominent part is played by a short phrase taken from the plain song associated with the hymn. . . . It is first developed orchestrally in a passage which bears, as it were, the sign-manual of Parry in every bar, and the solo voice enters on an interrupted cadence, followed soon after by the choir in rich four-part polyphony. In addition to the main theme there is a jubilant subject in the dominant, which, in a symphonic movement, would be called the second subject; the chorus is worked upon these two, with surpassing skill and effect. The quiet, long-drawn strains of the first solo, "Quia respexit," prepare us for the succeeding chorus, "Et misericordia ejus," a flowing measure in nine-eight time, with a florid violin obbligato part, in which the only approach to conventionality is to be traced in the whole work. The second soprano solo, "Fecit potentiam," reveals the hand of the author of "God breaketh the battle," in "Judith"; it is a worthy companion to that famous solo, and its climax, "Et divites dimisit inanes," gives it a variety and relief which the other may be said to lack. The final section, "Suscepit Israel," begins with a remarkably beautiful passage of six-part vocal harmony, and its climax is provided in a brilliant four-part fugue, "Sicut locutus est," the working of which is a masterpiece of learning, and which is yet so far from pedantry that it strikes the casual hearer as merely a triumphant close to the joyful strains of the hymn.

## DAILY NEWS.

There is nothing of the advanced school in Dr. Parry's music to the canticle, which, indeed, more than once recalls the old masters. One phrase in the preliminary symphony, likewise used in the opening solo and chorus, curiously suggests a similar phrase in a Lutheran chorale which Mendelssohn has made popular. It is practically the motto theme of the "Magnificat," for it recurs at the end of the number, and again at the close of the whole work. . . . And His mercy is on them that fear Him" contains the most beautiful music in the work. Opening with an expressive prelude for orchestra, the voices of the chorus softly enter, accompanied almost throughout by a solo violin; while the close is deeply impressive. "He hath showed strength" is again a soprano solo, almost in the Handelian style, and somewhat recalling in character the tenor solo "God breaketh the battle" in the same composer's "Judith." The rest of the music is for chorus, with a very fine fugue at the words, "As He promised to our forefathers," and a repetition of the Lutheran phrase at the conclusion. . . . This noble example of British art deserves to be heard by the Albert Hall, or another of our "crack" choirs.

## CHRONICLE.

It has freedom, breadth, and spontaneity, each section being so vital to the whole that it could not be removed without serious injury to the work. How few are the compositions of our time, whether by British or foreign musicians, of which this can be said. Three of the five numbers into which this latest setting of the canticle is divided are partly or wholly choral, the solo relief being supplied by a soprano. There is an orchestral prelude of an appropriately exultant character which leads directly into the strain of worship, first enunciated by the soprano in a simple and flowing phrase of seven bars, and then taken up by the chorus, the basses leading. A similar course, the effectiveness of which is indisputable, is adopted for the second verse, and an imposing climax is obtained by a repetition of the two verses, by chorus and soloist, the latter having an independent part in the higher register. The next number, "Quia respexit humilitatem" (Dr. Parry has preferred Latin text), is a refined air for soprano only, as also, though in another vein of sentiment, is the "Fecit potentiam." These are separated by a smoothly melodious chorus (*andantino espressivo*), "Et misericordia," one of the peculiarities of which is the graceful violin solo that runs through the greater portion of the number. For No. 5, "Suscepit Israel puerum suum," Dr. Parry summons all his forces with the best results. . . . Finally, the soloist repeats the first verse, which is, of course, the text of the canticle, and a reiterated "Amen" terminates a work in which Dr. Parry's mastery of strong effects obtained by legitimate and always scholarly means is as patent as ever.

## DAILY TELEGRAPH.

The new Magnificat I take to be one of his finest, as well as his ripest, productions. . . . As usual with Dr. Parry, the music is close woven to an intricate pattern, which is, however, always clear. It marches—there can be no question about that—and takes us with it on the way to an imposing Coda, wherein the church theme comes back with augmented grandeur and effect. I should say that no finer chorus than this has been written for a long time; it delights the ear and exalts the feeling. There is not a bar of padding or commonplace from beginning to end, nor one which seems other than what in the nature of things it should be. This is high praise, and if I knew of words which could make it higher I would use them. . . . No. 3—"Et misericordia"—is a chorus with violin solo, a strain of the most tender and delightful nature, brimful of delight, and adorned by the violin with charmingly decorative passages. The choral writing is unpretentious, but far higher than technical *tours de force* is the sense of beauty and fitness which the music exhales as a flower its fragrance. It will probably be the favourite section. In the next number we find a second soprano solo of the most vigorous and, one might say, aggressive description, fit to herald the putting down of the mighty from their seats. . . . The final number has a massive opening section in six parts, followed by a capital fugue on a diatonic scale subject, and ending with a Coda in which both the church theme and that of the fugue are introduced. So closes a work which helps to strengthen an impression that there are golden days in store for English music.

## STANDARD.

His latest utterance must rank among his best in freshness and musicianship, if not in dimensions. . . . The present setting opens brightly with a figure always heard when the word "Magnificat" is uttered. The jubilant style is continued until the solo voice enters, when for a moment there is more sedate treatment; but the first chorus, which might be termed a free fugue, is cheerfulness itself, and the peroration is unquestionably imposing. A suave and flowing air, "Quia respexit humilitatem," comes next, and is succeeded by a truly delightful chorus in nine-eight measure, "Et misericordia," with a violin solo obbligato. The close, when the violin ascends to A in *altissimo*, is especially charming. Dr. Hubert Parry has never written anything better than this section of his new work. A brilliant and florid solo, "Fecit potentiam," in the style of the composer's air, "God breaketh the battle," in "Judith," is followed by the last chorus, which consists mainly of a capably-written fugue, the subject being descending notes of the major scale of F. When the time has arrived for the peroration, the "Magnificat" theme is introduced for the last time, and the work comes to a close in a manner that could scarcely be made more imposing.

## DAILY GRAPHIC.

An emphatic success has to be recorded. Laid out for soprano solo, chorus, and orchestra, Dr. Parry's work is thoroughly characterised by that happy union of strength, science, dignity, and energy which has long been associated with the products of his pen. The central motive of the work is the old plain song phrase which Mendelssohn has utilised in the "Hymn of Praise," and although relief is afforded by the tender soprano solo "Quia respexit," and the suave and melodious chorus "Et misericordia," which is practically a violin solo with choral accompaniments, the work begins and ends in a spirit of exultant gladness. In the second soprano solo it should be noticed that Dr. Parry has reverted to the florid Handelian style, of which he has given us so happy an example in the tenor air in his oratorio of "Judith," and the results here are hardly less exhilarating. Finally we must notice the elaborate but brilliant fugue which brings a fine work to a striking conclusion.

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He called them away from our worship below;  
But not till His love, at the Font and the Altar,  
Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,  
And dear is the ground where their feet have once trod;  
Yet here they confessed they were strangers and pilgrims,  
And still they were seeking the City of God.

Sing praise, then, for all who here sought and here found Him,  
Whose journey is ended, whose perils are past;  
They believed in the Light; and its glory is round them,  
Where the clouds of earth's sorrow are lifted at last. Amen.

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MY LOVE DWELT IN A NORTHERN  
LAND

ROMANCE

THE WORDS WRITTEN BY ANDREW LANG\*

THE MUSIC COMPOSED BY

EDWARD ELGAR.

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*Moderato. legato.*

SOPRANO. *p* My love dwelt in a North-ern land, A dim tower in a fo-rest green Was

ALTO. *p* My love dwelt in a North-ern land, A dim tower Was

TENOR. *p* My love dwelt in a North-ern land, A dim tower in a fo-rest green Was

BASS. *p* My love dwelt in a North-ern land, a north-ern

PIANO. *Moderato. p legato.*

♩ = 60.  
(For practice only.)

*a tempo.*

his . . . and far a - way the sand And gray wash of the waves were seen The

*rit. pp a tempo.*

his . . . and far a - way the sand And gray . . wash of the waves were seen The

*rit. pp a tempo.*

his . . . and far . . . a - way . . . the waves were seen The

*rit. pp a tempo.*

land, . . . and far . . . a - way . . . the waves were seen The

\* From The Century Magazine.

# MY LOVE DWELT IN A NORTHERN LAND.

Extra Supplement.

*rit.* *p a tempo. legato.*  
wo - ven fo-rest-boughs be-tween: And thro' the Northern sum-mer night The sun-set

*rit.* *p a tempo. legato.*  
wo - ven fo-rest-boughs be-tween: And thro' the Northern sum-mer night

*rit.* *p a tempo. legato.*  
wo - ven fo-rest-boughs be-tween: And thro' the Northern sum-mer night The sun-set

*rit.* *p a tempo. legato.*  
wo - ven fo-rest-boughs be-tween: And thro' the Northern sum-mer night . . .

*dim. rit.* *a tempo.*  
slow-ly, slow-ly died a - way, . . . And herds of strange deer, sil-ver-white, Came gleaming

*dim. rit.* *pp a tempo.*  
. . . the sun-set died a - way, . . . And herds of strange deer, sil-ver-white, Came gleaming

*dim. rit.* *pp a tempo.*  
slow-ly, slow-ly died a - way, . . . And herds of strange deer, sil-ver-white, Came gleaming

*dim. rit.* *pp a tempo.*  
. . . The sun-set died a - way, . . . And herds . . . of deer, Came gleaming

*f.* *dim.* *p rit.* *rit.*  
through . . the fo-rest gray, And fled like ghosts be-fore the day. .

*f.* *dim.* *p rit.* *rit.*  
through the fo-rest gray, And fled like ghosts be-fore . . the day. .

*f.* *dim.* *p rit.* *rit.*  
through . . the fo-rest gray, And fled like ghosts be-fore . . the day. .

*f.* *dim.* *p rit.* *rit.*  
through the fo-rest gray, And fled like ghosts be-fore . . the day. .

**SOPRANO.** *pp* And oft, that month, . . we watch'd the moon . . Wax  
*\* leggiero.*

**ALTO.** *ppp* And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax  
*dolcissimo.*

**1st TENOR.** *pp* And oft, that month, . . we watch'd the moon . . Wax  
*\* leggiero.*

**2nd TENOR.** *ppp* And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax  
*\* leggiero.*

**1st BASS.** *ppp* And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax  
*\* leggiero.*

**2nd BASS.** *ppp* And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax  
*\* leggiero.*

*Tempo, poco più lento.*

*pp*

great and white . . o'er wood and lawn, And  
great and white o'er wood and lawn, wax great and white o'er wood and lawn, And  
great and white . . o'er wood and lawn, And  
great and white o'er wood and lawn, wax great and white o'er wood and lawn, And  
great and white o'er wood and lawn, wax great and white o'er wood and lawn, And  
Wax great o'er wood and lawn, And

\* The passages of vocal accompaniment to be sung as softly and smoothly as possible and without accent.

MY LOVE DWELT IN A NORTHERN LAND.

Extra Supplement.

*mf* *dim.* *p* *pp*

oft, . . that month, we watch'd the moon Wax great . . .

*mf* *dim.* *p* *pp*

oft, that month, we watch'd the moon, And oft, that month, we

*mf* *dim.* *p* *pp*

oft, that month, we watch'd the moon, And oft, that month, we

*mf* *dim.* *p* *pp*

oft, that month, we watch'd the moon, And oft, that month, we

*mf* *dim.* *p* *pp*

oft, that month, we watch'd, we watch'd the moon

*mf* *dim.* *p* *pp*

oft, that month, we watch'd, we watch'd the moon

*pp*

and white . . . o'er wood and lawn,

*ppp*

watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er

*pp*

watch'd the moon Wax great and white . . . o'er wood and lawn,

*ppp*

watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er

*ppp*

Wax great and white o'er wood and lawn, wax great and white o'er

*ppp*

Wax great . . . and white o'er

*pp*

ten.



( 5 )

# MY LOVE DWELT IN A NORTHERN LAND.

Extra Supplement.

*Tempo, poco lento.*

*pp* she fell, and flamed in a wild dawn. . . *rall.*

*Tempo, poco lento.*

*pp* fell, . . she fell, . . and flamed in a wild dawn. . . *rall.*

*Tempo, poco lento.*

*pp* fell, . . she fell, and flamed in a wild . . dawn. . . *rall.*

*Tempo, poco lento.*

*pp* fell, . . she fell, and flamed in a wild . . dawn. . . *rall.*

*Tempo, poco lento.*

*ppp* fell, . . she fell, and flamed in a wild dawn, in a wild dawn. *rall.*

*Tempo, poco lento.*

*ppp* fell, . . she fell, and flamed in a wild dawn, in a wild dawn. *rall.*

*p* *pp* *ppp* *rall.*

*Tempo lmo. legato.*

*p* I know not if the fo - rest green Still gir - dles round . . that cas - tle

*legato.*

*p* I know not if the fo - rest green Still gir - dles round that cas - tle

1st & 2nd TENORS.

*legato.*

*p* I know not if the fo - rest green Still gir - dles round . . that cas - tle

1st & 2nd BASSES.

*p* *legato.*

*p* I know not if the fo - rest green Still gir - dles round that cas - tle

*Tempo lmo.*

*p* *legato.*

*rit.* *a tempo.* *pp*

gray, . . I know not if the boughs be - tween The white deer

*rit.* *a tempo.* *pp*

gray, . . I know not if the boughs be - tween The white deer

*rit.* *a tempo.* *pp*

gray, . . I know . . . not if The white deer

*rit.* *a tempo.* *pp*

gray, . . I know . . . not if The white deer

*rit.* *pp a tempo.*

*f* *dim.* *pp* *molto espress.*

van - ish ere the day: The grass a - bove . . my

*f* *dim.* *ppp*

van - ish ere the day: . . The grass a - bove my love is green, The

*f* *dim.* *ppp*

van - ish ere the day: . . The grass a - bove my love is green, The

*f* *dim.* *ppp*

van - ish ere the day: . . The grass a - bove my love is green, The

## MY LOVE DWELT IN A NORTHERN LAND.

love is green, . . . His heart is cold-er than the clay, *Tempo, più lento.*

grass a-bove my love is green, His heart is cold-er than the clay, *poco rit.*

grass a-bove my love is green, His heart is cold, cold - er than the *mezza voce.*

grass a-bove my love is green, His heart is cold-er than the clay, . . . *mezza voce.*

*Tempo, più lento.*

*pp* *mezza voce.* *molto rall.* *ppp*

cold - er, cold - er than the clay. . . .

*mezza voce.* *molto rall.* *ppp*

cold - er than the clay, cold - er than the clay. . . .

*molto rall.* *ppp*

clay, His heart . . . is cold - er, cold - er than the clay. . . .

*molto rall.* *ppp*

than the clay. . . .

*molto rall.* *ppp*

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